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The Newsweekly

Vol. 124 No. 40 63rd Year

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Fast Track

MUST READING FROM BROADCASTING & CABLE

TOP OF THE WEEK

Markey urges FCC to maintain off-net ban House Telecommunications and Finance Subcommittee Chairman Ed Markey has told the FCC it is "premature" to end the prime time access rule's ban on off-network programing, a position similar to the one adopted by independent TV stations. / **6**

Opening week jitters Cancellations by NBC and Fox, and predictions of CBS's demise, marked the first week and a half of the new season. The biggest surprise came when CBS emerged with its lowest-rated premiere week in history, marking the first time in four years it has not won opening week. / **6**



Faulty reporting by KNBC-TV Los Angeles on the O.J. Simpson case has raised the possibility that presiding Judge Lance Ito might move to ban live television coverage of the trial. / **16**

Shake-up at top at Fox John Matoian, president of Fox Family Films, will become president of Fox Entertainment Group. Philosophical differences with Rupert Murdoch led to Sandy Grushow's ouster. / **14**

Round 2 of SF-NBC fight Fox-backed SF Broadcasting is planning a regulatory counterstrike against NBC, following the network's request that the FCC deny SF's purchase of WLUK-TV Green Bay, Wis. SF says NBC and its parent company, General Electric, have the same kind of minority interest in stations that they have questioned in the case of Fox-SF. / **15**

Turner lambastes Time Warner Ted Turner has demanded his freedom from Time Warner, charging that the 20% owner of Turner Broadcasting System is blocking his efforts to acquire a broadcast network. "I haven't filed any lawsuits, I haven't filed any complaints with the FCC or the Justice Department...yet," Turner said. / **17**

Oprah's lead shrinks Most striking so far in the new season of talk shows: For the first three weeks of the season, *The Oprah Winfrey Show* is down an average 18% in ratings and 15% in share in the Nielsen metered markets. / **18**

COVER STORY

Charting the future at Interface VIII

Tomorrow, 50 industry and government executives and the chairman of the FCC will participate in a daylong telecommunications seminar designed to illuminate principal issues on and off the information superhighway. It's Interface VIII, complete with Superpanel, this year by teleconference from New York, Los Angeles and Washington. Interface VIII is a joint venture of BROADCASTING & CABLE and the Federal Communications Bar Association. **Cover photo illustration by David R. Borucki.** / **20**

PROGRAMING

Early returns mixed for weeklies

Many of this season's new weekly first-run syndicated shows are matching the ratings of the programing in their slots a year earlier. However, nearly all are starting out below the 4 rating considered the threshold for syndicated action-hour survival. The biggest ratings surprise has been Paramount Domestic Television's supernatural show, *Sightings*. / **22**

Spelling adds edge to new offerings

Spelling Television will inject more sensuality and "edge" into new episodes of rookie syndicated shows *Heaven Help Us* and *Robin's Hoods* to counter weak ratings, the show's syndicator says. / **22**

Broadcasters offered 'Funniest Home Videos'

MTM Television Distribution is offering an exclusive, two-year, cash off-network package of *America's Funniest Home Videos* to broadcast stations. However, the program is expected eventually to have a run on MTM's co-owned basic cable network, The Family Channel. / **24**



Softer-skewing adventure series 'Hawkeye' turned in an impressive debut. / **22**

MCA loses 'Northern Exposure' suit

A writer who charged that the hit series *Northern Exposure* was based on a script he submitted while under contract to MCA won a \$7.29 million judgment last week. Meanwhile, the studio says stand-up comedian Paul Provenza will replace series star Rob Morrow. / **26**

"It's a real tough thing to be Ted Turner with your lip sewed up."
—Ted Turner on Ted Turner

OCTOBER 3, 1994

Fox creates Hispanic programing unit

In an effort to bolster its programing for the Latino population in the United States and production of programing for the Latin American markets, Fox Television is funding a new production company, Galan Entertainment. / 28

SPECIAL INSERT: NEWS TECH '95

Managing news technology

BROADCASTING & CABLE presents some widely applicable guidelines for news managers to help them evaluate the myriad tools and systems available for creating news programs. Here's help for those pursuing broader coverage and more telling pictures. / Follows page 34



RADIO

Infinity narrows sales force

Infinity Broadcasting and the Interep Radio Store have signed an exclusive agreement that gives Interep sole representation of national advertising sales at Infinity's two dozen stations. / 36

Laugh track

Beginning this week, Comedy Central's best bits will premiere on *Comedy Central Minute*, a two-minute segment of comedy routines taped for radio and syndicated over the United Stations Radio Network. / 37

BUSINESS

Viacom bids bye-bye to cable

Viacom International Inc. is getting out of the cable system business. Viacom is set to resume talks with Tele-Communications Inc. about acquiring Viacom Cable Inc., which has about 1.1 million subscribers in San Francisco and other California cities, Nashville and Washington state, among others. / 38

WASHINGTON

Markey blames RBOCs for demise of infohighway bill

House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) blames the regional Bell operating companies for the bill's death this year, saying the

telcos wanted access to cable and long-distance markets without risking their local monopolies. / 42

Accusations fly in a la carte debate

Cable officials claim that the FCC is going back on its word after having promised in two cable rate orders that a la carte packages would not be regulated. Senior FCC staff members counter that cable is trying to develop a loophole to evade regulation. / 42

Operators get relief

The FCC has given small cable operators some breathing room—an extra 90 days to restructure their rates and relaxed rules for declaring financial hardship. / 42

TECHNOLOGY

Companies combine to customize radio

Arrakis Systems and Wegener Communications will combine Wegener's addressable network control technology with the disk-based audio production hardware manufactured by Arrakis. The resulting satellite control system will allow program networks to customize the audio feed they send to each affiliate. / 46

Cycle Sat fibers up

A fiber line between Cycle Sat's Memphis duplicating facility and the Advanced Broadcast Video System fiber loop in California will allow producers in Hollywood to zap their ads back and forth for viewing and then to Memphis for distribution to broadcasters. / 46

FoNet reach growing

FoNet, the Tulsa, Okla.-based maker of video-transmitting cellular phones, hopes to announce this week a marketing agreement with a nationwide cellular service that will put its product in more broadcast markets. / 47



FoNet's video-transmitting phone / 47

WGN-TV moves to component digital

Chicago superstation WGN-TV is moving to a component digital environment as part of a project to install a new control room complex. The equipment upgrade, budgeted at just over \$2 million, includes a new control room, a separate audio control room, a videotape-playback facility and a "news center" for coordinating incoming satellite feeds. / 48

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Markey calls for PTAR stall

By Christopher Stern

House Telecommunications Subcommittee Chairman Ed Markey told the FCC it is "premature" to end the prime time access rule's ban on off-network programing.

Markey (D-Mass.) last Thursday urged the FCC to proceed slowly and conduct a notice of inquiry into PTAR before beginning a notice of rulemaking aimed at changing the rules. The FCC has been considering launching a rulemaking on Oct. 20.

Markey's decision to publicly weigh in on the matter is a test of FCC Chairman Reed Hundt's independence. And at least one PTAR reform proponent believes that

Hundt may fail.

"I hope the commission finds the [proposed rulemaking] is appropriate, but I'm not naive," said Nathaniel Emmons of Mullin, Rhyne, Emmons & Topel. Emmons asked the FCC to rescind PTAR four years ago.

Walt Disney Chairman Richard Frank criticized Markey's intrusion: "The politicians are sticking their nose into something they shouldn't be."

"I thought the FCC was supposed to be an independent body; I would hope that Congress will let them act independently," Frank said.

But FCC Commissioner James Quello says Hundt is
Continued on page 18

CBS stumbles out of the blocks

Network has lowest-rated first week in its history; comes in fourth among adults 18-49

By Steve Coe

"[CBS's] David Poltrack is the David Koresh of network researchers. CBS bought his story for three years, and now they're going up in flames."

—Preston Beckman, NBC Entertainment

Predictions of CBS's prime time demise may not be premature.

CBS's stumbling start, along with NBC's surprising strength and Fox's Sandy Grushow's sudden departure (see page 14) marked the first week and a half of the new TV season.

After a strong Thursday, NBC is in first place for the season with a 13.1 Nielsen rating and 21 share. ABC is second with a 12.6/20, CBS is third with an 11.7/19, and Fox is fourth with a 7.5/12.

NBC moved to maintain its beachhead on Tuesday night by pulling *The Martin Short Show* for retooling. The network will return the sitcom in December, but not necessarily on Tuesday.

And with the \$1.58 billion acquisition of the NFL, Fox already has grown impatient with its Sunday prime time lineup, which did not cash in on the football lead-in. Gone are *Fortune Hunter*, which aired at 7-8



After second poor showing in head-to-head competition with 'ER' on Thursday, 'Chicago Hope' (above) may be sent to operate on another night.

p.m. immediately after football, and *Wild Oats* (9:30-10). In are *Close Encounters: The Hidden Truth* at 7 and *The George Carlin Show* at 9:30.

CBS has announced no changes to shore up its battered schedule, but observers think it will soon pull *Chicago Hope* out of the Thursday 10 p.m. slot, after ratings went from bad to worse in its second week of head-to-head competition with NBC's *ER*.

CBS's 11.6 Nielsen rating and 19 share made for the lowest-rated pre-

miere week in its history and marks the first time in four years that the network has not won the opening week. And not only did it finish behind both ABC and NBC in households, it was fourth among adults 18-49, behind ABC, NBC and Fox.

Through the first 10 days of the season, ABC, NBC and Fox were up in households versus last year, while CBS was down 18%. Among adults 18-49, CBS was the only network that showed a decline—29%.

"Can you imagine what Peter Tortorici [president, CBS Entertainment] is saying over there?" one observer asked: "[Fox] got rid of [Sandy] Grushow [president, Fox Entertainment Group] and they're up 15%. What are they going to do for me, line up a firing squad?"

"We think we can challenge CBS for second place in households this season and leave them in the dust in the demos," says NBC Entertainment's Preston Beckman, senior vice president, program planning and scheduling. "There's not a lot positive over there right now. Even when we were third in homes we had a core of shows that people came back to. It doesn't look like they've got that,"

Catch the new wave in television talk.

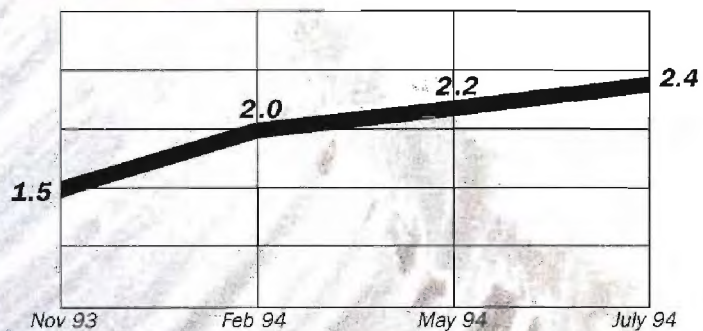
93-94 Season Trend

Women 18-49 National Ratings

JENNY

UP 60%

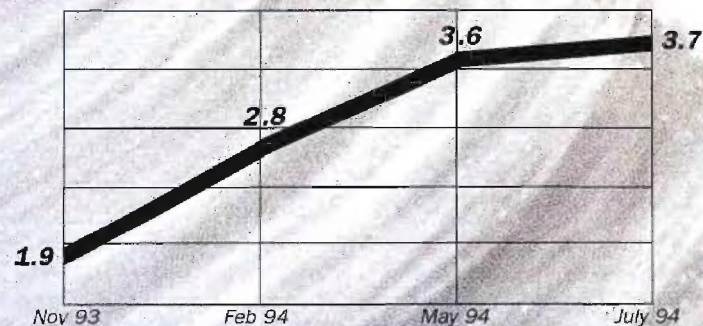
Across 93-94



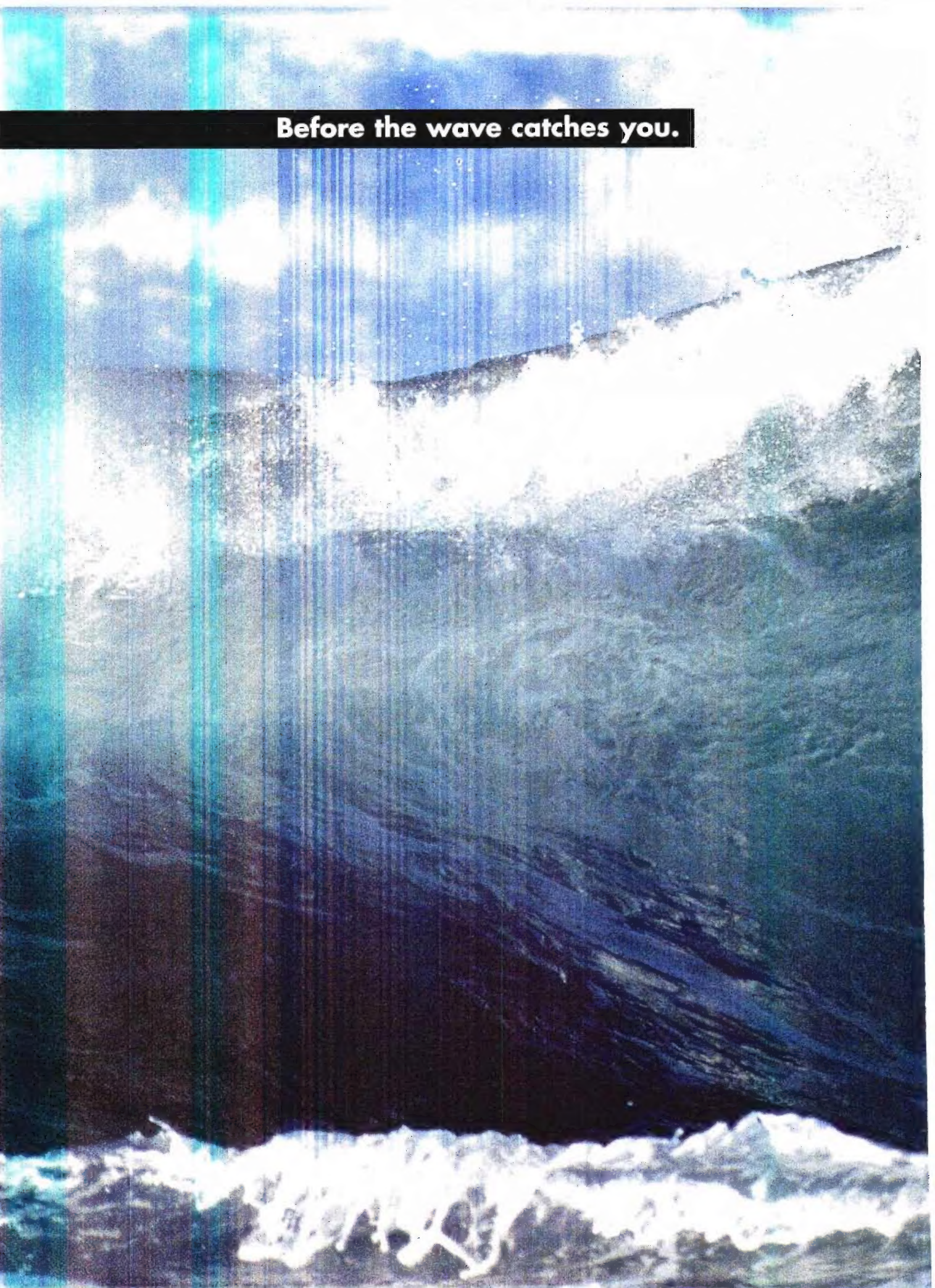
RICKI

UP 95%

Across 93-94



Before the wave catches you.



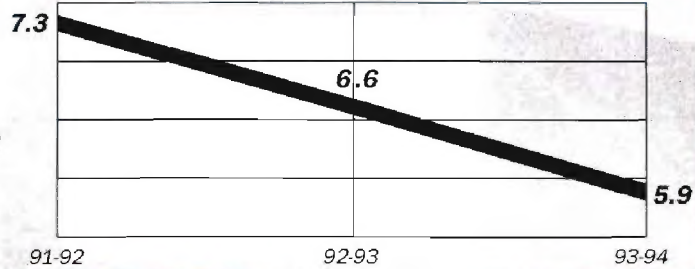
3-Year Trend

Women 18-49 National Ratings

OPRAH

DOWN 19%

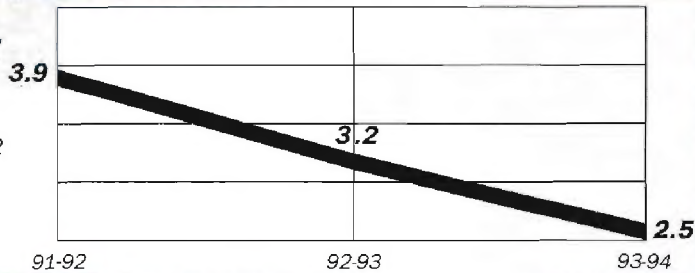
93-94 vs. 91-92



DONAHUE

DOWN 36%

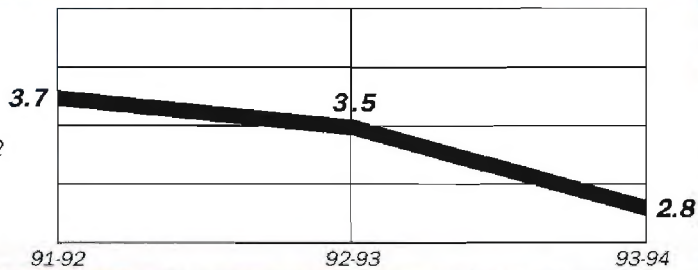
93-94 vs. 91-92



SALLY

DOWN 24%

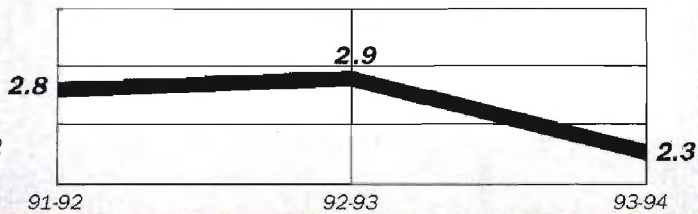
93-94 vs. 91-92



GERALDO

DOWN 18%

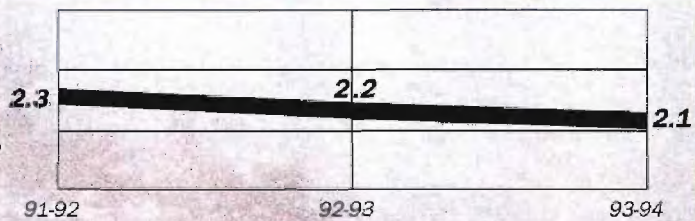
93-94 vs. 91-92



MAURY

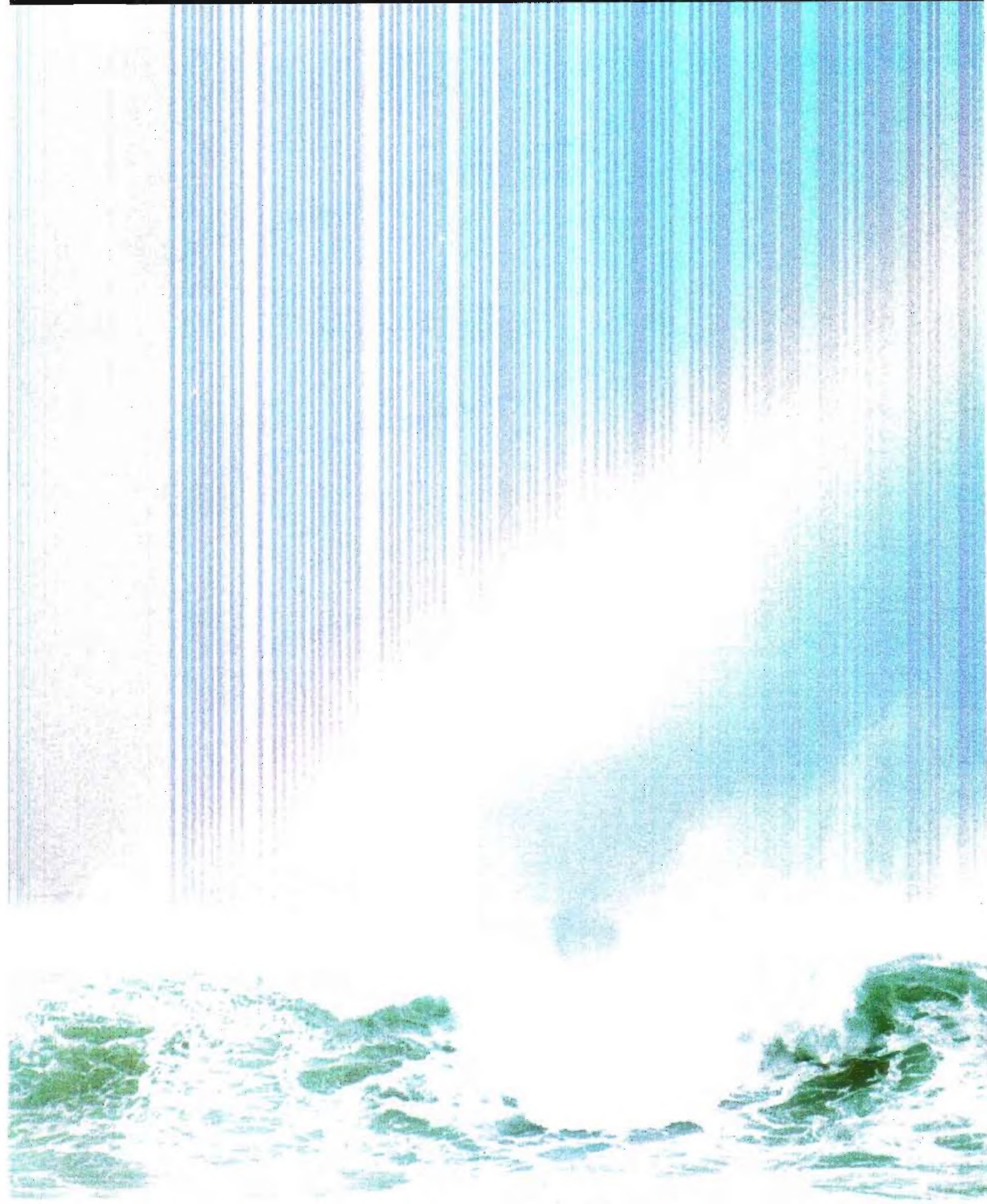
DOWN 9%

93-94 vs. 91-92



SOURCE: NSS GAA Where Available

These stations have already caught the new wave for Fo



WABC	New York
KCBS	Los Angeles
WLS	Chicago
KGO	San Francisco
KXAS	Dallas
KTRK	Houston
WAGA	Atlanta
KOVR	Sacramento
KPHO	Phoenix
WRTV	Indianapolis
WSYX	Columbus
KUTV	Salt Lake City
KOB	Albuquerque
KFSN	Fresno

**And Joining Our Line-Up
This Week**

WFTV	Orlando
KGTV	San Diego
WOOD	Grand Rapids
WAVY	Norfolk
KENS	San Antonio
WPBF	West Palm Beach
WAND	Champaign
WANE	Ft. Wayne
KNTV	San Jose

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Beckman says.

"Obviously, we aren't performing like we had anticipated," says David Poltrack, CBS senior vice president, program planning and research. "But every agency had picked us to be a loser, and they're using the first week's numbers to reinforce that."

Poltrack calls the first week's performance a "disaster" as well as "an aberration. We're not going to be fourth in adults 18-49 [for the season]. We'll be a close second," he says. "Our real focus is on adults 25-54. We'll dig ourselves out." Poltrack predicts that "after the second week's numbers are in, [observers predicting the demise of CBS] might not be so quick to write us off."

"I don't think it's too early" to say that CBS is in some trouble, says Tom DeCabilia, senior vice president, Paul Schulman Co. "Going in they knew what their troubles were, but others



Of the two new hospital shows, NBC's 'ER' is healthiest

are cropping up. For example, I don't think they figured *Chicago Hope* was going to get beaten up like it has."

Poltrack acknowledged that the performance of the highly publicized medical drama is a concern. "Initially, we had projections of a 10 rating for *Chicago Hope* and a 15 for *ER*. It turns out the actual numbers [after one air-

ing] are 11 and 16. But tonight [Thursday, Sept. 29] is the real battle. If the gap doesn't widen, then we'll be OK. But if the gap widens, then we'll have to seriously consider moving the show."

As of press time last Friday, CBS executives on the West Coast were in discussions on where best to move the show, with an announcement expected either during the weekend or early this week. The gap widened considerably last Thursday night, with *ER* pulling a 17.6/30 and *Chicago Hope* averaging a 9.6/16.

Although some observers and competitors are sounding the alarm for CBS, others say a week and a half does not a season make. "The only conclusion you can draw is [that] there are no conclusions to be made—it's too early," says Marc Goldstein, executive vice president, General Motors Mediaworks. "Everybody felt

Matoian replaces Grushow at Fox



John Matoian

A philosophical difference of opinion about the direction of the Fox network was the apparent cause for last week's ouster of Sandy Grushow, president of Fox Entertainment Group. According to sources, the choice of John Matoian, president of Fox Family Films, to succeed Grushow is a direct result of Fox Chairman Rupert Murdoch's strategy for the network's future.

The problem between Grushow and Murdoch apparently stemmed from Grushow's belief that Fox should remain true to its roots as an alternative network skewing to younger viewers with unconventional programming. That philosophy ran counter to Murdoch's plan to broaden the network's appeal and build Fox into a structure similar to that of CBS. "That's why Murdoch brought in a former CBS executive to take over for Grushow," said one source who confirmed the cause of the rift.

The move comes a week and a half into the new season, which has seen Fox overtake CBS for third place among adults 18-49. On the downside, however, Fox has immediate holes to fill on Sunday night with the cancellation of two of its new shows (see page 6).

Grushow's exit had been rumored for months, especially after Lucie Salhany, Fox Television chairman, was ousted in July. However, at that time, Chase Carey, Salhany's replacement, expressed confidence in Grushow and said he expected the entertainment president to remain on the Fox team. The decision to replace

Grushow apparently was made two weeks ago, and since then discussions have centered on the settlement of his contract, which has two years remaining.

Matoian comes to the position with some reticence about taking over a post that has been described as having a nice title but little authority or autonomy. One source said Matoian was unsure about taking the job but finally was persuaded by Murdoch.

"Matoian was reluctant and he was right to be," said one source. "The structure over there is a nightmare, and in those positions you have to have the authority."

The perception has persisted that the top programming job at Fox meant acquiescing to others in nearly all programming decisions. Barry Diller was said to have OK'd every scheduling or development decision during his tenure, and after his departure Murdoch stepped up his involvement. In addition, Salhany was the perceived programming executive while chairman. Once she left and Carey took over, he also weighed in on programming strategies.

As CBS's senior vice president, motion pictures for television, Matoian oversaw the development and production of *Sarah, Plain and Tall*; *Gypsy*; *To Dance with the White Dog*, and *The Yearling*.

Grushow is leaving the studio at which he has spent his entire professional career. He joined Fox in 1983 as an intern and moved over to the network in 1988 as vice president, advertising and promotion. He was named to succeed Peter Chernin in his current post in 1992. —SC



Sandy Grushow

CBS's leadership position was in jeopardy, and certainly week one has given support to that. But the start of the second week has shown a rebound for them, so it's still a watch-and-wait situation."

However, Beckman says CBS's performance is no surprise, given its performance last May when it finished fourth among adults 18-49 during the sweeps. "When CBS finished behind Fox in demos, that was just a precursor of things to come," Beckman says. "People thought with the summer coming that things would change, but they haven't."

He says CBS's reliance on older-skewing shows is hurting the network now. "They've househanded themselves to death. Anytime they had a problem they just put in an older-skewing show like *Burke's Law*, which will do a 20 share. But we and ABC have been saying for years that [scheduling younger-skewing shows] is just not to bring in younger viewers. Look at *Seinfeld*; it started out with a smaller, younger audience and now it's a broad-based hit. You've got to make the younger viewers excited about what's on your schedule."

Round 2 of SF-NBC fight

New company refutes network's request that FCC deny station purchase by Fox-backed entity

By Christopher Stern

Fox-backed SF Broadcasting is planning a regulatory counterstrike against NBC, following the network's request that the FCC deny SF's purchase of WLUK-TV Green Bay, Wis.

SF is preparing a response that says NBC and its parent company, General Electric, have the same kind of minority interest in stations which they have questioned in the case of Fox-SF, sources say.

NBC filed a petition with the FCC on Sept. 23, alleging the Fox-Savoy Pictures Entertainment joint venture is an effort to evade the FCC's station ownership limits.

SF is expected to cite NBC's minority ownership in WKYC-TV Cleveland and GE's interest in WAPA-TV San Juan, P.R. "They are going to foul their own nest," says one person familiar with SF's plans.

Last week NBC refuted SF's charges. "I know we have very clean hands," said NBC Television Network President Neil Braun. "I would love to have their business practices put up against ours."

SF Broadcasting was launched last March with \$100 million—58% from Fox, 41% from Savoy and 1% from Savoy executives Victor Kaufman and Lewis Korman. The company was formed to buy stations and turn them into Fox affiliates.

"[W]ill the commission accept the proposition that Fox and Savoy—

which appear at a minimum to have provided more than 99% of the overall financing for the acquisition—will not have sufficient influence to make WLUK-TV count against either Fox's or Savoy's ownership limits?" asks NBC's petition.

Last March, when SF Broadcasting was launched, President Tom Herwitz already was defending against accusations the company was formed to evade ownership limits. At that time, Herwitz said that Fox's stake in SF was solely an investment and that it had no voting interest or control over day-to-day management of the company.

"If the SF structure is acceptable, it is hard to see what would not be," says Richard Cotton, NBC's executive vice president and general counsel.

In its petition, NBC alleges it is highly unlikely that Fox will not assert control over WLUK-TV through SF and that it would run counter to FCC rules to approve such a deal.

"If the FCC decides it's OK, it's another way of saying that with minority investors you can, with relatively little inconvenience, evade ownership rules," Cotton says.

In its complaint, NBC also calls on the FCC to look into the ownership of both Fox and Savoy, which it says have "significant alien ownership."

NBC also claims that SF waited until the last minute to disclose fundamental information about its ownership, management and capital structure.

AFFILIATION SCORECARD

ABC wins three, CBS rebuffed

Capitol Cities/ABC is investing \$25 million in Young Broadcasting for non-voting common stock and warrants to buy more. The warrants are contingent on closing Young's \$150 million purchase of three Nationwide Communications TVs—WRIC-TV Richmond, Va.; WATE-TV Knoxville, Tenn.; and WBAY-TV Green Bay, Wis.—all ABC affiliates.



The three Nationwide stations plus Young's existing ABC affiliates (WKRN-TV Nashville and WTEN-TV Albany, N.Y.) signed a 10-year affiliation deal. With the addition of the Nationwide stations, Young will be ABC's sixth-largest affiliate group. Young also owns three CBS affiliates and one NBC affiliate.

In Milwaukee, CBS tried to buy Christian-formatted WVCY-TV and was shot down with a scathing letter. The station's VP/GM, Vic Eliason, said CBS's offer of \$10 million was "unreasonably low." The letter said WVCY-TV was built by Christians as "an alternative to the swirl that passes as network television programming. WVCY-TV believes that network television cannot escape blame for contributing to the shredding of American moral fabric. To sell Channel 30 to CBS would be an act of consummate irresponsibility and a betrayal of trust for all our faithful supporters who believe in Christian family values." CBS had no comment.

WVCY-TV is the third low-rated UHF station for which CBS has made a run in two weeks. The network solved its problems in Detroit and Atlanta by purchasing WGPR-TV and WVEU-TV, respectively, for a total \$46 million.

The Milwaukee vacancy remains. The Fox-New World agreement bumped CBS from WITI-TV. WISN-TV (Hearst) and WTMJ-TV (the *Milwaukee Journal*) re-upped with ABC and NBC, respectively. That leaves three UHF's.

—JAZ

Ito may bar KNBC-TV from Simpson coverage

State law allows judges full discretion when it comes to cameras in courtroom

By Steve McClellan

Faulty reporting by KNBC-TV Los Angeles on the O.J. Simpson case has raised the possibility that presiding Judge Lance Ito might move to ban live television coverage of Simpson's trial, which began last Monday with jury selection.

The station was burned badly by sources, leading it to air inaccurate reports about DNA tests allegedly linking Simpson to the two murders for which he is standing trial.

Despite public statements by Ito and the prosecution team that the reports were inaccurate, the station, after double-checking its sources, stood by the story. Other news outlets, including CNN, followed up after independently confirming the story.

Ito was furious, indicating Sept. 23 that he would hold a hearing last week on whether to throw the cameras out of the courtroom during the trial. Cameras already were banned during jury selection under California law. How-

ever, Diedre Robertson, a clerk for Ito, said that as of midday last Thursday Ito had not put into motion any of the procedures required for scheduling hearings on the trial issue. But Ito could convene such a hearing at any time during the trial, lawyers say.

There was some confusion last week as to whether Ito's initial comments regarding a hearing were about all TV stations or just KNBC-TV. Robertson says Ito was referring to KNBC-TV and not to blanket TV reporting from the trial. Cable network Court TV has the sole camera in the Simpson courtroom as the TV pool source.

Under California law, judges have wide discretion on cameras in the court. They can ban case-by-case coverage at will, without justification. According to Thomas Burke, an attorney with Oakland, Calif.-based Crosby Heafy Roach & May, Ito could ban just KNBC-TV under "general powers he has to maintain control in his court."

In a Sept. 26 letter to Ito, KNBC-TV

President/General Manager Carole Black stressed that the station believed it was reporting accurately what previously reliable sources had told it. Black pledged the station would correct reports "established to be inaccurate."

The following night, the station aired a story saying the initial reports in question were "in some respect factually incorrect." The station said some of its sources "are changing portions of their stories."

News executives say they are concerned Ito might let his wrath at KNBC-TV, which they feel was just trying to do its job, cloud his judgment on the issue of future coverage.

"Pulling the plug on cameras in the courtroom will not stop the media from covering the Simpson trial," says David Bartlett, president, Radio-Television News Directors Association. "It will only encourage the kind of inaccurate and irresponsible reporting that Judge Ito rightly deplores." ■

Guber out, Levine up at Sony

Sony Pictures Entertainment Chairman and Chief Executive Officer Peter Guber resigned last week to build a new Sony-backed multimedia production company. Alan J. Levine, president and chief operating officer of the filmed entertainment division of Sony Corp., will succeed Guber as head of the division under his present title.

Like Guber before him, Levine will report to Michael P. Schulhof, president and chief executive officer of Sony Corp. of America., the holding company for Sony's U.S. operations.

Among the units reporting to Levine are the studio's television operations, including network production entity Columbia TriStar Television, syndication wing Columbia TriStar Television Distribution, new cable Game Show Network and international division Columbia TriStar International Television.

Levine, who has had primary responsibility for overseeing the television side of Sony's business, says he foresees no major changes for that unit, which is under Television Group President Mel Harris. Levine has signed a new five-year contract with Sony as part of the deal.

The TV unit generally has outperformed Sony Pic-



Peter Guber



Alan Levine

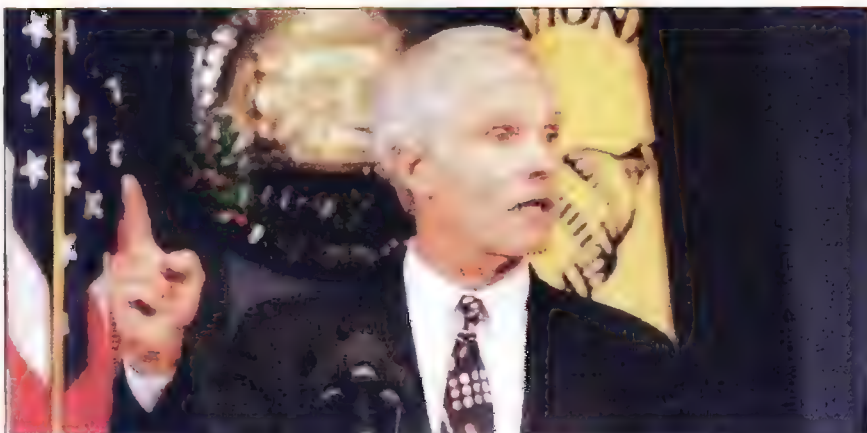
tures' feature-film operations. Network television, recently consolidated under President Jon Feltheimer, enjoys success with NBC sitcom *Mad About You* and Fox's sitcom *Married...With Children*, with strong hopes for its returning sitcom *The Nanny* and new NBC drama *Sweet Justice*.

The company's syndication arm, under President Barry Thurston, has enjoyed unprecedented first-run success with the growth of sophomore talk show *Ricki Lake*,

expansion into first-run action-hour and late-night comedy genres, and strong sales for off-network sitcom *Seinfeld*. The television group also owns production, but not distribution, rights to top syndicated shows *Wheel of Fortune* and *Jeopardy!* and produces soap operas *Days of Our Lives* and *The Young and the Restless*. The company's cable Game Show Network will launch Dec. 1.

Levine, who said that Guber's departure was voluntary, also said that former CBS Entertainment president Jeffrey Sagansky, recently added by Schulhof as executive vice president of Sony Corp. of America, will not become more involved in managing Sony Pictures or its holdings.

—DT



Ted Turner gives the press corps an earful.

Turner takes a swing at Time Warner

By Harry A. Jessell

Ted Turner last week declared his independence. All he has to do now is win the war.

In a very public speech—at the National Press Club before several TV cameras, including C-SPAN's—Turner demanded his freedom from Time Warner, charging that the 20% owner of Turner Broadcasting System was blocking his efforts to acquire a broadcast network.

"While they go out and try and get a network of their own, they're holding me back from doing so," Turner said. "And it just isn't right." Time Warner reportedly has talked with NBC.

With 20% of the stock, Time Warner has three seats on the TBS board and virtual veto power over any big deals Turner cooks up.

Turner alleged that Time Warner had nixed a deal he had last year to buy NBC for \$5 billion.

Now the opportunity to buy NBC is over, Turner said. GE, NBC's owner, wants to retain control of the network. "That's the reason that the talks broke off with Disney." And, he added, NBC "won't talk to me until I have clearances from my handlers."

GE Chairman Jack Welch, in a PBS interview later in the day, said Turner "never had a deal to buy NBC, never." But he conceded GE has had discussions with Turner. NBC President Bob Wright "talks to him a lot," said Welch.

Selling NBC is not a "highly proba-

ble option" for GE, Welch said, confirming Turner's opinion. The network is "more likely to get bigger and broader in this industry," he said, adding that current discussions involve "a changing relationship for NBC."

Time Warner had no comment on Turner's remarks.

Turner apparently has a much better relationship with TBS's other major minority shareholder, Tele-Communications Inc. "I'm on Ted's side," said TCI President John Malone in Washington the day before the speech. "Anything he wants to do and he's

allowed to do, we will support."

According to Turner, Time Warner earlier blocked his plans to buy FNN and the Home Shopping Network and it tried to prevent him from buying the Castle Rock and NewLine studios. "I had to...go almost to war with them."

Aside from excoriating Time Warner, Turner didn't say what he would do to win his freedom. But he issued a veiled threat: "I haven't made any charges, I haven't filed any lawsuits, I haven't filed any complaints with the FCC or the Justice Department...yet."

Owning a broadcast network is critical, according to Turner. Without the near-universal coverage that only a network can deliver, he said, TBS cannot become a major media player.

Rival media mogul Rupert Murdoch already owns Fox, Turner said, and Disney, Viacom and Time Warner eventually will take over the other three. "So, hey, if all of them get networks...I'm sitting on the outside."

If he can't get Time Warner out of his way, he said, he might as well sell TBS. But that is not his intention. "I want to be able to play at the big game."

For Turner, the speech was a return to old form, to the outrageousness that marked his public appearances in the 1970s and early 1980s.

Turner's other purpose at the NPC was to condemn as "barbaric mutilation" the practice of female circumcisions, or clitorectomies, in some cultures. Turner made his point, but couldn't let it go before returning to his first purpose. "I'm being clitorized by Time Warner," he said. ■

BellSouth wins right to offer cable

Chalk up another big victory for the telcos.

A federal judge in Alabama has ruled that BellSouth has a constitutional right to offer in-region cable TV service, marking the third such telco victory in little more than a year. Bell Atlantic won a similar court victory last August, and US West won a case in June.

In each case, the federal courts have struck down as unconstitutional a provision of the 1984 Cable Act that prohibits telcos from providing cable TV programming in their local service region.

The federal courts are succeeding where Congress has failed in giving telcos a green light into the cable business. Congress last month shelved a controversial information superhighway bill that would have permitted telephone and cable companies to compete with each other.

Although the BellSouth decision specifically gives the company approval to provide cable TV service to Vestavia Hills, Ala., a spokesman for the telco says the ruling is seen as giving BellSouth permission to offer service anywhere in its nine-state local service region.

The National Cable Television Association, which favors the crossownership bans, said it remains confident all the cases will be reversed on appeal. —RB

PTAR Continued from page 6

holding his ground. During two meetings with Quello on Friday, Hundt indicated he wanted to proceed with a "neutral" rulemaking in October as planned, Quello said. The language of the proposal will be vague in order to solicit comment on all aspects of the rule, not just its ban on off network programming, he said.

Quello says the rulemaking may result in a final decision "slightly faster than a notice of inquiry, but it's not going to make a hell of a lot of difference if its open-ended and neutral."

Markey's comments came in a letter, co-signed by Jack Fields, the ranking Republican on Markey's subcommittee to FCC Chairman Reed Hundt.

The part of the rule at issue effectively bans affiliates in the top 50 markets from airing off-network shows—reruns—during the prime time access hour, 7-8 p.m.

Markey's position mirrors that of first-run program syndicators and independent TV stations, which oppose any change in the rule.

Affiliates, along with Disney, are pushing for an end to the ban. They say the restriction forces them to subsidize first-run syndicators. They also say the rules put suppliers of off-net-

work shows in the position of subsidizing major-market independents.

Independent stations and Fox affiliates benefit from the ban because they do not have to bid against affiliates for rights to reruns during 7-8 p.m.

"Given the dramatic changes [that] have recently take place in the marketplace, the record is insufficient to draw any conclusions regarding the continued viability of the off-network and prime time access rules," Markey says.

Fox set off a wave of station defections in May when it raided 12 network affiliates. The ripple effect of affiliate changes still is being felt in more than 30 markets. In addition, both Warner Bros. and Paramount are trying to launch networks of their own.

"Markey and Fields jumped with both feet in on the side of the independents, and this is another effort on the part of the independents to get what they couldn't get through [FCC Commissioner James] Quello," one broadcaster says.

The Association of Independent Broadcasters lobbied Markey's office on the PTAR, according to David Donovan, INTV's vice president for legal and governmental affairs. "We certainly agree with Mr. Markey's concern in this area," says Donovan. ■

Quello wants to raise TV ownership limits

By Harry A. Jessell

FCC Commissioner James Quello last week called for substantial relaxation of the national TV ownership rules, proposing elimination of the 12-station cap and raising of the coverage cap from 25% to as much as 35%.

"There is little justification for artificially restraining the number of TV stations one entity can own in a multi-channel world," Quello said at a Dublin telecommunications conference. "The remaining requirement should be...percentage audience caps to obviate antitrust problems," he said.

Quello later told BROADCASTING & CABLE he would accept a coverage cap of 30% or 35%.

Quello also said he supports a policy to increase minority ownership of stations, but not by "being overly stringent in setting limits on the number of stations that can be commonly owned."

"In the final analysis, minority ownership is most effectively furthered by taking reasonable steps to assure that capital flows to potential minority buyers," he said.

As now written, the national rule limits broadcast groups to 12 stations and to coverage of no more than 25% of the nation's TV homes. Groups controlled by minorities may own 14 stations with 30% coverage.

Although Quello did not address the local ownership rule limiting each broadcaster to one TV station per market, an aide said he favors liberalizing it also. And, she added, he believes the local cap should be considered in the context of the cross-interest rules prohibiting non-ownership interest in more than one station in a market.

In meetings with broadcasters, FCC Chairman Reed Hundt has said he is prepared to launch a proceeding this fall to revisit the TV ownership rules. And while it's presumed he favors relaxation, it's unknown whether he's prepared to go as far as Quello. ■

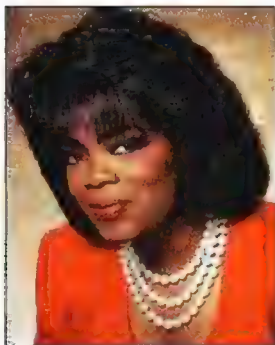
Oprah's lead shrinks

For the first three weeks of the season, *The Oprah Winfrey Show* is down an average 18% in ratings and 15% in share in the Nielsen metered markets. The program is still the No. 1 talk show by a wide margin (7 or 8 share points on average), but programers and analysts say this is the most striking trend so far in the new season of talk shows.

For the three weeks from Sept. 5-Sept. 23, the show averaged an 8.3/23, down from a 10.1/27 for the comparable period a year ago. "No one is pushing the panic button, but there is concern," says Bill Carroll, vice president/director of programing, Katz Television.

"It's clearly an issue, especially in light of the fact most stations have just signed up for another five years at a higher license fee and starting next season are getting less commercial inventory out of the show," says an executive at another rep firm. The barter split in the show is scheduled to go from 12 minutes local/two minutes national to 11 minutes local/three minutes national next year.

Carroll and other analysts say there's not one single factor that explains the declines. But contributing factors may be upgrades this year for talk shows on a growth curve, including *Ricki Lake*, *Montel Williams* and *Jenny Jones*. And some say that Winfrey's deliberate and stated intention to soften program content may be driving viewers to sample other shows in the time period. King World officials could not be reached for comment. —SM



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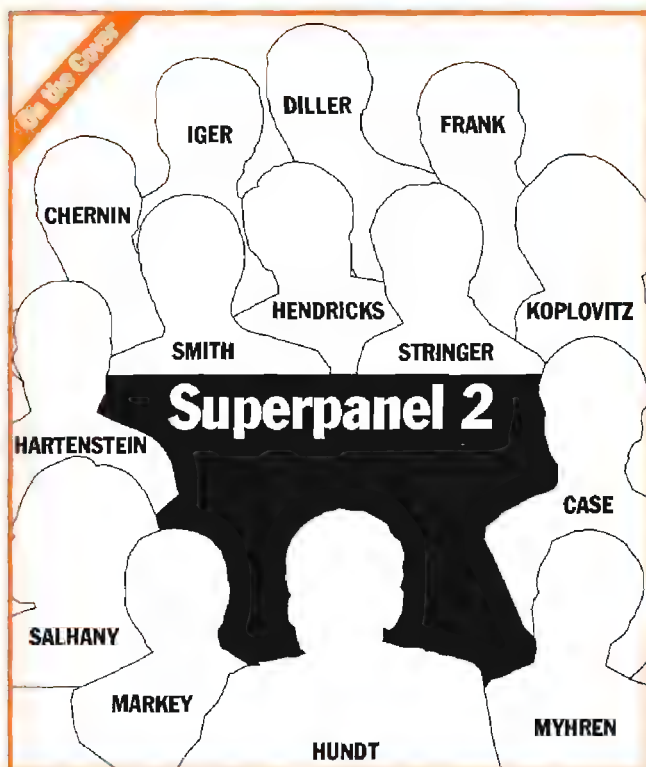
ON TUESDAY (OCT. 4)—IN NEW YORK, LOS Angeles and Washington—more than 50 industry and government executives and the chairman of the FCC will participate in a daylong telecommunications seminar designed to illuminate principal issues on and off the information superhighway. It's Interface VIII, a joint venture begun in 1987 in Washington between BROADCASTING & CABLE and the Federal Communications Bar Association, and now extended to the magazine's other principal bases (with an additional co-sponsorship by the Hollywood Radio & Television Society).

As Interface has grown larger, it has grown more elaborate. The Superpanel was inaugurated last year, and the first teleconference will be held this year. Delegates in all three cities will be able to see, hear and interact with the national keynoter, FCC Chairman Reed Hundt, and with this year's Superpanel 2. The conference also will be available on the Prodigy online computer service.

Hundt will appear from Washington at 1 p.m. ET. He is expected to focus on the FCC's role in regulation of the superhighway in the absence of legislative guidance from Congress and to deal candidly with the role of government in a competitive marketplace. The chairman will take questions from the superpanelists before yielding the floor to a discussion moderated in New York by BROADCASTING & CABLE Editor Don West and in Washington by former FCC chairman Richard E. Wiley of Wiley, Rein & Fielding.

Superpanel II spans the spectrum of broadcast, cable and information superhighway issues. A majority of the panelists will appear from New York: Peter Chernin of 20th Century Fox Film Corp., Barry Diller of QVC Networks, Eddy Hartenstein of DIRECTV, Robert Iger of ABC, Kay Koplovitz of USA Networks, Trygve Myhren of Providence Journal Co. and Howard Stringer of CBS. From Washington: Steve Case of America Online, John Hendricks of Discovery Communications, Chairman Ed Markey of the House Telecommunications Subcommittee and Ray Smith of Bell Atlantic. From Los Angeles: Rich Frank of Disney and Lucie Salhany of the United/Paramount Network.

Each city will have its own telecommunications agenda. Chairman Markey will lead with Washington's keynote address at 9 a.m., followed from 9:45 to 10:45 by an FCC commissioners panel featuring James H. Quello, Rachelle Chong and Susan Ness (Andrew Barrett is speaking in Puerto Rico that day). An economic forecast panel from 11 a.m. to noon will feature Dennis Leibowitz of Donaldson, Lufkin & Jenrette; David Londoner of Wertheim Schroder; Steven Rattner of Lazard Freres & Co.; and Jessica Reif of Merrill Lynch. Following Superpanel II, Washington's



agenda will feature a debate, "Spectrum Flexibility: HDTV vs. Alternative Uses," between John Abel, executive vice president, operations, National Association of Broadcasters, and Robert M. Rast, vice president, HDTV business development, General Instrument.

The New York agenda begins at 9:10 a.m. with keynote remarks by Richard Notebaert, chairman and chief executive of Ameritech. He is followed at 10 by "New Revenue Opportunities on the Superhighway," a panel moderated by former FCC chairman Al Sikes, now of Hearst Corp., and featuring Ed Horowitz of Viacom International, Sylvie Lalande of UBI and Scott Kurnit of Prodigy. "The Future of Interactive Advertising" will be discussed from 11:10 a.m. to noon by moderator Robert Alter of the Cabletelevision Advertising Bureau and panelists Bill Airy of TCI, Mike Drexler of Bozell and A. Reza Jafari of EDS.

The closing panel in New York will be "The New Economics of News," moderated by Bernard Kalb of CNN and featuring Richard Leibner of N.S. Bienstock, Joe Peyronnin of CBS News and Conus's Charles Dutcher.

Los Angeles will begin its day from 9:10 to 10 a.m. with a panel, "New Revenue Opportunities on the Information Highway," moderated by interactive producer Beth Kennedy and featuring Terry Hershey of Time Warner Interactive, Thom Kozik of The Persona Group, James Erlich of ICFX Inc. and Ruth Otte of Knowledge Adventure Inc. From 2 to 3 p.m., after Superpanel II and an HRTS luncheon, will be "The New Economics of News," a panel moderated by Van Gordon Sauter featuring news producer Linda Ellman, Ed Casaccia of the Orange County NewsChannel, Katherine O'Hearn of ABC News and Jeff Wald of KCOP(TV).

The anchor panel, "Syndication Post-Fin/Syn: Increased Opportunity or Shrinking Market?" will be moderated by Michael Lambert of the Partner Stations Group and will feature Dick Robertson of Warner Bros., Shelly Schwab of MCA, Greg Meidel of Twentieth Television, Michael King of King World and Mort Marcus of Buena Vista TV. ■



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A SERVICE OF

TELEVISION

Early returns mixed for weeklies

'Sightings,' 'Hawkeye' show some early strength

By David Tobenkin

The debuts of this season's weekly first-run syndicated shows have delivered both good and bad news for their distributors. The good news? Many are matching the ratings of the programing in their slots a year earlier. The bad news? Nearly all are starting out below the 4 rating considered the threshold for syndicated action-hour survival.

So far, the ratings surprise has been Paramount Domestic Television's supernatural show, *Sightings*, which has delivered a 4.0 Nielsen metered-market rating and a 10 share in its first two weeks (unless otherwise indicated, all ratings are two-week averages of the Sept. 12 and Sept. 19 weeks), not far from its 4.6/11 lead-in and roughly equal to its year-earlier time-period replacement.

At the other end came a concession to stations by Worldvision Enterprises that its two-show Spelling Premiere Network—by far the most veteran of the new shows, with six weeks in the market—needed work (see story below). Spelling's *Heaven Help Us* declined steadily from a 4.6/8 its debut week to a 2.7/5 Sept. 19. *Robin's Hoods* fell from a 4.2/7 to a 2.4/4 over the same period.

Analysts say it is far too early to make judgments about the prospects of most shows. "It's hard to draw conclusions when these shows are all being aired in different time periods in different markets," says Bill Carroll, director of programing at Katz Television.

Among other shows, Columbia TriStar Television Distribution's *Forever Knight* vampire/detective show earned a two-week 2.3/7 total, close to its 2.4/6 September time-period predecessor but down from its 3.4/8 lead-in. Cannell Distribution's *Hawkeye* earned a 3.2/6, close to its 3.3/7 lead-in and its 3.3/6 time-period predecessor, a performance Petry Television's director of programing, Dick Kurlander, called particularly impressive given that the show is one of a new generation of softer-skewing, story-



'Hawkeye' has been on target so far.

intensive, female-oriented dramas, and a period piece as well.

ACI's beach/detective show, *High Tide*, earned a 2.3/5, down from its

2.7/6 lead-in, but up from its 2.5/4 year-earlier predecessor in its Sept. 19 debut.

All American Television's female cops show, *Sirens*, debuted the week of Sept. 19 with a 3.7/7, up from its 3.5/6 lead-in, but down from its 4.6/8 year-earlier predecessor.

Among other shows, Twentieth Television's *Trauma Center* reality show earned a 3.1/7 over its first two weeks, nearly equaling its lead-in. Grove Entertainment's *Tough Target* crime prevention show earned a 1.9/7 over its first two weeks in weak clearances. Saban Entertainment's teen-skewing show *Sweet Valley High* delivered a 2.6/8, nearly equaling its lead-in. Another young-adult show, MTM's *Boogie's Diner*, earned a 1.4/4 in daytime clearances, off slightly from its lead-in. Another All American show, *BeachClash*, earned a 1.5/4, in part reflecting weak clearances in some markets. ■

Spelling adds edge to new hour offerings

Producer looks to boost ratings for syndicated shows

By David Tobenkin

Spelling Television will inject more sensuality and "edge" into new episodes of rookie syndicated shows *Heaven Help Us* and *Robin's Hoods* to counter weak ratings, says show syndicator Worldvision Enterprises.

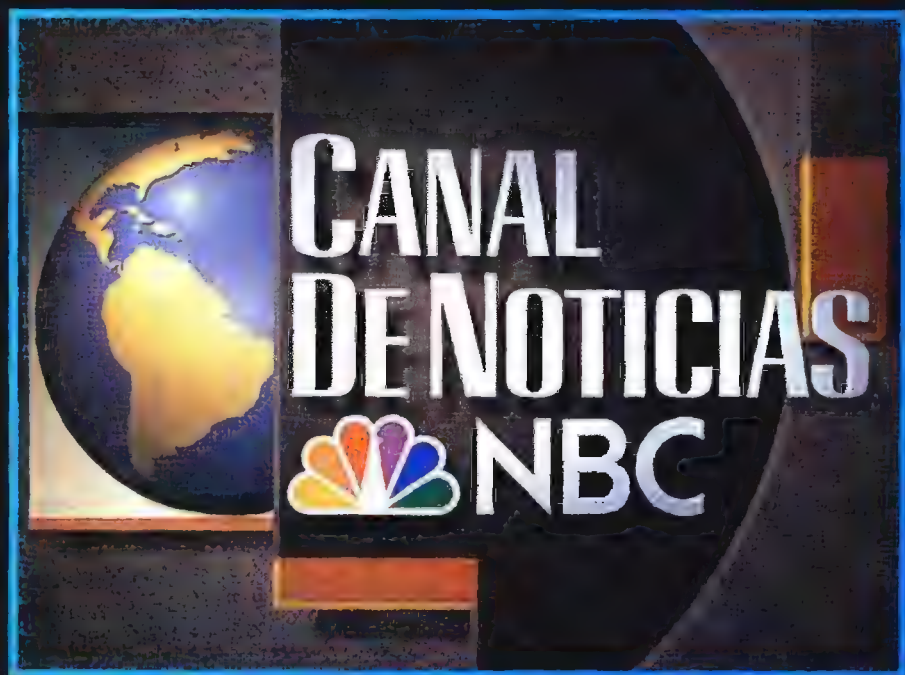
"What we are doing is fine-tuning," says John Ryan, president of Worldvision, an arm of Spelling. "What Aaron [Spelling] originally did with *90210* and *Melrose Place*, adding more sensuality and edge, is what we're in the process of doing with these two shows. Instead of being 'nice' shows, we want edge to them."

Ryan says dramatic openings that grab viewers' attention are planned

for new episodes of the shows now in production. He does not rule out cast changes on the shows, especially the addition of new cast members.

The shows' initial ratings after five weeks—a 3.3/6 for *Heaven Help Us* and a 3.1/5 for *Robin's Hoods*—are disappointing, concedes Ryan.

"We, along with everyone else, think the ratings are softer than we'd hoped, but we are optimistic that once viewing patterns start to settle down, the shows will start to do better," he says, noting that the shows were not able to capitalize on their early start the week of Aug. 22 before being engulfed by the flood of competing new syndicated and network shows. ■



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MTM launches 'Videos'

By Steve McClellan

MTM Television Distribution is offering an exclusive, two-year, cash off-network package (115 episodes) of America's Funniest Home Videos to broadcast stations. The show will debut in syndication in September 1995.

It's a straightforward deal based on input from stations, says MTMTD President Chuck Larsen.

If the show, an ABC-Vin DiBona production, proves successful, additional cycles may be available for syndication, Larsen says.

Tim Robertson, president of MTM parent Family Entertainment Inc., confirms that the initial off-network cycle is broadcast-exclusive. However, he expects the program eventually to have a run on its co-owned basic cable network, The Family Channel.

ABC and DiBona selected MTM to distribute the show earlier this year. Former Viacom Enterprises president

Joe Zaleski is advising ABC on the program's syndication strategy.

The distribution agreement calls for MTM to distribute the program in the future, regardless of the plan the network comes up with for entering the syndication business next year, after the financial interest and syndication rules sunset.

The first-cycle package includes off-network episodes up through this season, Larsen says. The distribution agreement gives MTM the option of producing additional first-run episodes whenever its network run concludes. "We see this show as a long-term franchise," says Larsen.

Last season, and so far this season, the show has won its time period (7-7:30 p.m., Sunday) among men and women 18-34, as well as children and teens, Larsen says. The show is flexible enough to play in early fringe, prime time access and late night, he says. ■

HEAD ENDINGS

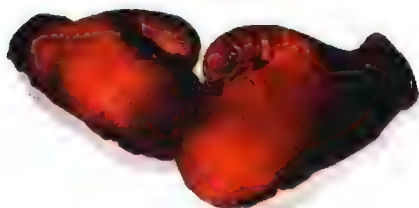


Fox at the movies

Fox Television's planned movie network, fX: Movies from Fox, will present movie titles in five regularly scheduled genres (romance, drama, comedy, musicals and action), with a mix of genres during prime time. The network also is planning a variety of interstitial shows including *LotLife*, true stories from Fox studios; *At the Commissary*, entertainment news and gossip, and *After the Movies*, viewer discussions and debates about movies. The network, which launches on Oct. 31 at midnight with "The Rocky Horror Picture Show," will present only films from the Twentieth Century Fox studio. Movies during the first week will include "Butch Cassidy & The Sundance Kid," "Cleopatra" and "The King and I." In other developments, fX Networks Vice Presidents Rich Ross and Mark Sonnenberg have been given new posts. Ross, formerly vice president of program enterprises at fX, becomes senior vice president, development and production. Sonnenberg, formerly vice president of programing, becomes senior vice president of programing.

Picking Up Pittsburgh

Time Warner-Spiegel-owned catalogue shopping network Catalog 1 this week adds the Pittsburgh market as its fifth pilot site. The 24-hour channel will be carried by independent TV station WNEU-TV, bringing the channel's test distribution to roughly 900,000 viewers.



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*1993 Beta Research Cable Subscriber Study. Ranking based on networks launching in '93 or '94.

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Cable's night out

Among those mixing and mingling at the annual Walter Kaitz Foundation Dinner in New York last week were Ted Turner, Turner Broadcasting; Bob Johnson, Black Entertainment Television; Gerald Levin, Time Warner; Larry Irving, NTIA, and Andrew Barrett, FCC. The dinner, which was held at the New York Hilton and attended by close to 2,000 cable industry executives and others, benefits the Kaitz minority internship program.

MCA loses 'Northern Exposure' lawsuit

Studio says it will appeal decision, also names Paul Provenza to replace departing star Rob Morrow

By Steve Coe

For MCA last week, there was good news and bad news for its popular CBS show *Northern Exposure*.

The bad news was that a writer won a \$7.29 million judgment against the studio. He had charged that the hit series was based on a script he submitted while under contract to the studio. On the positive side, the studio announced that stand-up comedian Paul Provenza will replace series star Rob Morrow, who leaves in January to pursue a film career.

Sandy Veith, a writer under contract at Universal Television from 1981 to 1986, alleged that his script *Colleta*, about a medical school graduate who moves to a small, southern town and works as a doctor there to pay off his school bills, was the basis for *Northern Exposure*. In *Northern*, a young doctor from New York takes a position in Alaska to pay off his medical school bills. Joshua Brand and John Falsey, creators of *Northern Exposure*, were not named in the suit.



Following the six-week trial, jurors sided with Veith, who charged he had been denied due payment and screen credit on the CBS Monday night show. MCA officials said the company will file an appeal.

With Morrow leaving to try his hand at feature films, the studio has signed Provenza, who will play a young doctor who moves to Cicely, Alaska, from Los Angeles with his wife. Morrow, who most recently co-starred in "Quiz Show," will make his final appearance in the Jan. 9 episode, coincidentally the series' 100th. ■

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Kansas City kickoff

Fox executives and stars headed to Kansas City to kick off WDAF-TV's switch to the network. Shown above with Fox network distribution executive vice president Ken Solomon (second from left), at the Kansas City Chiefs vs. Los Angeles Rams NFL football game—now a Fox Sports showpiece—are 'Melrose Place' stars Grant Show, Laura Leighton and Andrew Shue and 'America's Most Wanted' host John Walsh.

Fox creates Hispanic programmer

Steve Coe

In an effort to beef up its programming for the Latino population in the United States and production of programming for the Latin American markets, Fox Television will fund a production company to be headed by Nely Galan. Most recently, Galan helped launch HBO's Latino division Tropix. She also was executive producer of the on-air graphics for the Fox Latin American channel.

Galan Entertainment will create and produce programming geared to the bilingual Latino population in the U.S. as well as create original programming for sale throughout Latin America. In addition to television, the new company will be looking to develop projects that would be distributed through other Fox divisions, such as Twentieth Century Fox, Fox Video, Fox Broadcasting Company and the Fox Latin American Channel.

"Our association with Galan Entertainment will also allow us entry into Latin American markets, where Nely's reputation as a producer and television executive is unmatched," says David Evans, president, Fox Television. ■

Yudin heads sponsored shows

Paramount Television Group has named Michael Yudin senior vice president, sponsored programming and co-productions. Yudin will be responsible for developing programs for sponsorship by major advertisers and for developing programs with potential partners in international markets.

Most recently, Yudin held a similar post with pre-merger Viacom Entertainment. "There is no business arrangement we are not prepared to talk about," Yudin says. He'll develop programs for cable, syndication, network and various new media, including interactive television and CD-ROM. —SM

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Top cable shows

Following are the top 15 basic cable programs for the week of Sept. 19-25, ranked by households tuning in. The cable-network ratings are percentages of the total households each network reaches. The U.S. ratings are percentages of the 95.4 million households with TV sets. Source: Nielsen Media Research.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.
1. NFL Football	TNT	Sun 8:00p	4,933	8.0	5.2
2. NFL Prime Time	ESPN	Sun 7:00p	3,013	4.8	3.2
3. CFA Prime Time	ESPN	Sat 7:30p	2,823	4.5	3.0
4. Movie: 'Die Hard'	USA	Wed 9:00p	2,800	4.5	2.9
5. Movie: 'Die Hard'	USA	Sun 3:00p	2,188	3.5	2.3
6. Movie: 'The Enforcer'	TBS	Tue 10:05p	2,106	3.4	2.2
7. NFL Gameday	ESPN	Sun 12:00n	2,103	3.3	2.2
8. Rugrats	NICK	Sun 10:30a	1,988	3.3	2.1
9. Movie: 'Dirty Harry'	TBS	Tue 8:05p	1,949	3.1	2.0
10. Murder, She Wrote	USA	Mon 8:00p	1,942	3.1	2.0
11. CFA Prime Time	ESPN	Thu 7:56p	1,904	3.0	2.0
11. Movie: 'Haunting of Seaciff Inn'	USA	Thu 9:00p	1,886	3.0	2.0
13. The Ren & Stimpy Show	NICK	Sun 11:00a	1,852	3.1	1.9
14. Silk Stalkings	USA	Mon 10:00p	1,838	2.9	1.9
15. Rocko's Modern Life	NICK	Sun 11:30a	1,836	3.0	1.9

Following are the top five pay cable programs for the week of Sept. 19-25, ranked by the number of households tuning in during prime time (8-11 p.m.). Source: Nielsen Media Research.

Program	Network	Time (ET)	(000)	Cable	U.S.
1. Movie: 'Striking Distance'	HBO	Sat 9:30p	3,307	15.7	3.5
2. Movie: 'Hard to Kill'	HBO	Sat 11:30p	2,147	10.2	2.3
3. Boxing: Lewis-McCall	HBO	Sat 8:00p	1,935	9.2	2.0
4. Dream On	HBO	Wed 10:00p	1,724	8.2	1.8
5. Movie: 'Die Watching'	HBO	Thu 9:00p	1,586	7.5	1.7

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Theodore E. James Jr. <i>Genesis Merchant Group</i>	Jack McSorley <i>Communications, Inc.</i>	Millard S. Younts <i>Media Services Group, Inc.</i>
Securities	BayCom Partners, L.P.	

☐ Yes, I want to attend the conference at no charge, since I am registered for the NAB Radio Convention (send proof of NAB registration). (Non-registrants send \$95 payable to NAB.) Write your name, company, address, and telephone number to one of the following:

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SYNDICATION MARKETPLACE

MGM reorganization

MGM Domestic Television Distribution is expanding and restructuring its operations to accommodate growing television product. The reorganization will split the operation into two primary regions: Central, covering western and midwestern states, and Eastern, covering eastern, southeastern and southwestern states. Under the restructuring, Noranne Frisby, formerly vice president of the Central division, was named senior vice president of the Central region; Bob Greenstein, vice president of the Southeastern division, was named senior vice president of the Eastern region. Reporting to Frisby will be two new hires: David Steinfeld, formerly account executive with Zodiac Entertainment and now manager of the Midwestern division, and Ree Thelen, formerly a sales coordinator at Turner Program Services and now manager, Central region.

Going south

Trade associations NATPE International, PROMAX International and NIMA International have formed an alliance to present a two-day television programming and marketing conference in Santiago, Chile, March 15-16. The associations, whose memberships include many Latin American companies and their key executives, are responding to invitations from members in the region to present a conference highlighting current trends in programming and promotion.

Cowabunga!

Twentieth Television's off-network stripping of *The Simpsons* has surpassed the Nielsen ratings of all other off-network sitcoms on the air after only one week. The show's 6.7 rating and 12 share in 26 Nielsen metered markets for its Sept. 19-23 debut week beat former ratings topper *Roseanne*'s 6.0/12. Claiming fourth place on the list was Warner Bros. Domestic Television Distribution's newly stripped *Fresh Prince of Bel-Air*, which earned a 5.3/10.

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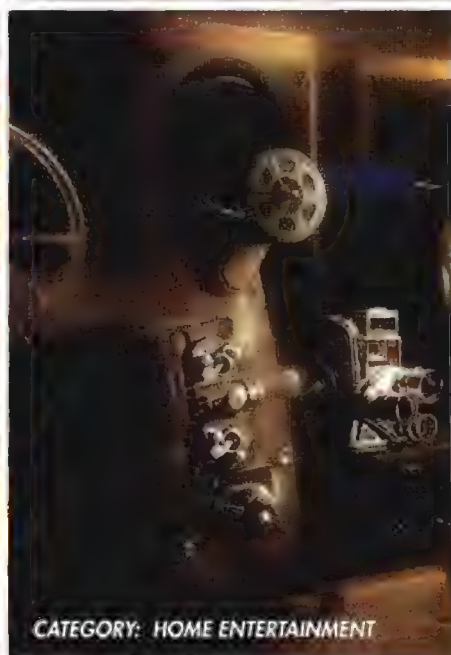
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CATEGORY: HOME ENTERTAINMENT

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- Home repair and remodeling: \$106 billion
- Gardening and plants: \$75 billion
- Home decorating: \$45 billion
- Audio/video equipment: \$40 billion

WANTS TO WATCH.

YOUR VIEWERS HAVE VOTED FOR HGTV

The research proves it! HGTV ranked #2 – out of 20 new networks – among cable subscribers who are single family home owners*. Plus, non-subscribers ranked HGTV #3 among new cable networks, surpassing interest in existing networks like A&E, CNBC and TNN**.

HGTV IS ORIGINAL.

More than 75% of HGTV's programming is original. With shows such as:

- **ROOMS FOR IMPROVEMENT**, with Leslie Uggams and Joe Ruggiero, a weekly home decorating show.
- **SPENCER CHRISTIAN'S WINE CELLAR**, a show about fine wines, hosted by one of America's most famous wine connoisseurs.
- **STAR GARDENS** visits with celebrities and their outdoor retreats.
- **THAT'S HOME ENTERTAINMENT**, the latest consumer audio/video components, games and laser/VHS movies.
- **CRAFTY KIDS**, an educational show with great craft ideas for kids from 5 to 10 years old.
- **LUCILLE'S CAR CARE CLINIC**, entertaining, fun and informative car care tips.
- **WORKING FROM HOME WITH PAUL AND SARAH EDWARDS**, a show for the 12 million work-at-home professionals.
- **AMERICAN HOBBIES AND PASTIMES**, with John Ratzenberger.
- **KLUTZ AROUND THE HOUSE**, an entertaining look at small repair jobs for beginners.

HGTV IS BACKED BY CABLE & PROGRAMMING EXPERTISE.

HGTV is wholly-owned by E.W. Scripps Company, a one billion dollar company with 125 years in the media business. Scripps owns nine television stations, 19 daily newspapers, nine cable systems with over 700,000 subscribers, Scripps Howard Productions, United Media and recently acquired Cinetel Productions – the largest independent producer of cable programming in the United States.

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How can HGTV make money for you? We will pay you a share of our national advertising rebates, as well as a percentage of any electronic retailing that we do. You will also receive three local half hours each day to program and sell, or use for community tie-ins. We encourage you to add HGTV on a tier or a la carte basis. The research* says – consumers will pay for it!

*Research Communications Ltd. - 3/94. **Beta Research - March '94 Non-Sub Study. ©Warren Publishing Survey



HGTV DEBUTS NATIONWIDE DECEMBER 30, 1994

For information, contact Susan Packard at 615-694-2700.

Ratings: Week 1, according to Nielsen, Sept. 19-25

	abc ABC	CBS	NBC	FOX
MONDAY	15.9/25	12.5/19	15.9/25	8.1/12
8:00	58. Coach 9.9/17	36. The Nanny 12.0/19	29. Fresh Prince 12.4/19	66. Melrose Place 9.3/15
8:30	82. Blue Skies 7.4/12	20. Dave's World 13.4/20		
9:00		19. Murphy Brown 13.5/20	7. NBC Monday Night Movies—E.R. 17.6/27	84. Party of Five 6.9/10
9:30	4. NFL Monday Night Football—Detroit Lions vs. Dallas Cowboys 19.6/34	40. Love & War 11.6/17		
10:00		30. Northern Exposure 12.3/20		
10:30				
TUESDAY	17.4/28	10.6/18	12.6/20	5.1/8
8:00	6. Home Improvmt 17.9/29	50. Rescue 911 10.8/17	30. Wings 12.3/20	91. Fox Night at the Movies—Omen IV: The Awakening 5.1/8
8:30	11. Me & the Boys* 16.5/26		30. Martin Short* 12.3/19	
9:00	1. Home Improvmt 22.7/34	47. CBS Tuesday Night Movie—Shadows of Desire 11.0/18	16. Frasier 14.5/22	
9:30	3. Grace Under Fire 21.5/32		42. J. Larroquette 11.4/17	
10:00	24. Barbara Walters Special 12.8/22		25. Dateline NBC 12.6/22	
10:30				
WEDNESDAY	13.0/21	9.2/15	12.3/20	9.7/15
8:00	68. Thunder Alley 9.0/15	57. Boys Are Back* 10.0/17	25. The Cosby Mysteries 12.6/20	38. Beverly Hills 90210 11.8/19
8:30	51. All Amer Girl* 10.7/17	62. Daddy's Girls* 9.7/15		
9:00	5. Roseanne 19.5/30	59. Touched by an Angel 9.8/15	55. Dateline NBC 10.3/16	80. Models Inc. 7.6/12
9:30	9. Ellen 17.3/26		18. Law and Order 13.9/24	
10:00	51. Turning Point 10.7/19	76. 48 Hours 7.9/14		
10:30				
THURSDAY	8.7/14	11.3/18	16.8/27	8.1/13
8:00	88. My So-Called Life 6.4/10	38. Due South* 11.8/19	14. Mad About You 15.6/26	75. Martin 8.1/13
8:30			15. Friends 14.7/23	69. Living Single 8.8/14
9:00	80. McKenna 7.6/11	47. Eye to Eye with Connie Chung 11.0/17	2. Seinfeld 21.9/33	77. New York Undercover 7.8/12
9:30		46. Chicago Hope* 11.1/18	13. Madman/People* 16.0/24	
10:00	33. Primetime Live 12.2/20		12. E.R.* 16.3/27	
10:30				
FRIDAY	12.8/23	10.5/19	8.2/13	7.9/14
8:00	25. Family Matters 12.6/25	47. Diagnosis Murder 11.0/21	83. Dateline NBC 7.3/14	90. M.A.N.T.I.S. 5.9/11
8:30	28. Boy Meets Wld 12.5/23			
9:00	21. Step By Step 13.2/23	67. Under Suspicion 9.2/16	72. NBC Movie of the Week—Justice in a Small Town 8.6/15	59. X-Files 9.8/17
9:30	33. Hangin w/Mr. C 12.2/21	42. Picket Fences 11.4/21		
10:00	22. 20/20 13.1/24			
10:30				
SATURDAY	9.9/18	11.3/20	8.8/16	6.8/12
8:00		36. Dr. Quinn Medicine Woman 12.0/22	77. Empty Nest 7.8/15	86. Cops 6.7/13
8:30	65. ABC Saturday Family Movie—Crocodile Dundee II 9.6/17	41. Five Mrs. Buch* 11.5/20		86. Cops 6.7/12
9:00		62. Hearts Afire 9.7/17	72. Sweet Justice* 8.6/15	84. America's Most Wanted 6.9/12
9:30		42. Walker, Texas Ranger 11.4/21	56. Sisters 10.1/18	
10:00	53. The Commish 10.5/19			
10:30				
SUNDAY	11.3/18	14.6/23	11.9/19	7.1/11
7:00	62. Am Fun Hm Vid 9.7/17	8. 60 Minutes 17.5/30	79. Unsolved Mysteries 7.7/13	92. Fortune Hunter 4.4/7
7:30	70. On Our Own 8.7/14			
8:00	59. Lois & Clark 9.8/15	10. Murder, She Wrote 16.6/25	45. seaQuest DSV 11.2/17	74. Simpsons 8.4/13
8:30				70. Simpsons 8.7/13
9:00		35. CBS Sunday Movie—The Gift of Love 12.1/19	17. NBC Sunday Night Movie—The Innocent 14.3/22	54. Married w/Child 10.4/15
9:30	22. ABC Sunday Night Movie—Total Recall 13.1/20			89. Wild Oats 6.0/9
10:00				
10:30				
WEEK'S AVGS	12.6/21	11.6/19	12.4/20	7.5/12
SSN. TO DATE	12.6/21	11.6/19	12.4/20	7.5/12

RANKING/SHOW [PROGRAM RATING/SHARE] (nr)=NOT RANKED *PREMIERE SOURCE: NIELSEN MEDIA RESEARCH YELLOW TINT IS WINNER OF TIME SLOT TELEVISION UNIVERSE ESTIMATED AT 94.2 MILLION HOUSEHOLDS; THEREFORE ONE RATINGS POINT IS EQUIVALENT TO 942,000 TV HOMES

NEWS TECH '95

*A Guide to:
Managing News Technology*

Prepared by National TeleConsultants. Commissioned by the Editors of BROADCASTING & CABLE



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frequency conversion in a single, rugged, 6RU high unit. The DSR 1400 Integrated Receiver Decoder (IRD) provides L-band downconversion, demodulation and decoding. These single units require less space than separate 3-unit configurations, and are easily installed or retrofitted in SNG vehicles or fly-away terminals.

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tional savings, which then continue, year after year.

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NEWS TECH '95

Getting the Most Out of the Latest Technology

Digital servers, like Tektronix's PDR100 Professional Disk Recorder, offer high quality video and unique features like bi-directional channels, equal access across all channels, multiformat I/O, and internal combiner/mix effects boards. Server technology is making system designers rethink news operation design.



Technical ju-jitsu: Evaluating news gathering technology

ABOUT THE AUTHORS

This guide was prepared by the engineers and staff of National TeleConsultants, a Glendale, Calif., company that offers engineering, design, fabrication and installation for all areas of the broadcast, cable, teleproduction and corporate communications industries. Contributing were NTC founders and principals, Peter T. Adamiak, Elliot P. Graham and Charles C. Phelan. NTC project director, Hal R. Reynolds and senior project engineer, James B. Schoedler, provided invaluable input based on their experience with leading news organizations. David Hawthorne, of Hawthorne Communications Inc., New York, provided editorial services.

The best tools for the job" is a pipe-bomb of a phrase for the news executive. Not only are there infinite definitions for the word, best, but the job itself is loaded with odd-ball criteria that unfold in an inherently unstable real world. As a result, experienced news executives tend to select equipment and design systems that will perform adequately under the worst possible conditions.

Adequacy is not a difficult criterion to define in television news: It is the level of technical performance sufficient to play back to air sound and/or pictures at a quality level good enough for the viewer to discern what is going on. Frequently, the adequacy envelope is pushed and

that's when news producers resort to slow-motion, image enhancement or expansion, or various other techniques that will help the viewer see what is otherwise barely visible. But that's hairsplitting. What we are hoping to establish here are a few widely applicable guidelines that will help the manager with responsibility for news wisely evaluate the myriad tools and systems available for the creation of the news program.

The evaluation of equipment for news gathering often requires a sort of intellectual ju-jitsu because the best results are often achieved using apparently opposing forces: A news department may well use less expensive videotape recording equipment for its day-to-day coverage or spend

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LOW LIGHT PERFORMANCE

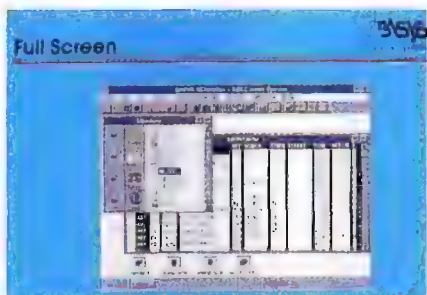
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a small fortune on a system that becomes essential only on rare occasions. In recent years, news departments have shown a growing acceptance of lower-cost camera/recorder systems (and even videotape formats) for routine news coverage. At the same time, the use of expensive helicopters with high tech camera stabilization systems like Wescam have also grown more common. A naive analysis of these two trends would suggest a kind of budgetary schizophrenia among news directors. In fact, the two decisions are motivated by the same quest—the pursuit of broader coverage and more telling pictures.

Better, more telling coverage enhances your chances of success in the ratings game. For example, a Wescam system in your news helicopter will get you much better pictures than your rival—or may even get you pictures that your rival can't get at all. In small markets, the station with two microwave trucks almost always beats out the rival station with one.

Budget conscious managers may have a tendency to trade off tape or equipment quality for more facilities, going with the least expensive videotape format in order to put more crews into the field and more edit bays in the station. Having the additional crew available to dispatch to a news location or having an additional edit bay available to handle a late breaking story is almost always more useful to the mission than 20% better resolution. But more facilities is not the whole story.

Reliability in the field is something no responsible manager would trade off regardless of a videotape format's low cost: Bringing back the pictures every time must be assured. Reliability of



CNN's newsroom circa 1987 featured scores of terminals linked to a main computer. Today, BASYS, the company that developed CNN's system, is offering a newsroom computer system that operates on a PC network in the familiar Windows™ environment.

equipment is a more important 'quality' criterion for news technology than low initial cost. And, lower capital cost may well equate to a higher maintenance cost resulting in the worst of both worlds—overall higher operating costs and a subsequent loss of coverage when equipment fails.

Gaining Control Over Your Tools: Systemic and Money Considerations

A new videotape format may seem tempting, but remember that it's a choice that ripples through the facility, from the editing suite, to viewing facilities, to the archive. Take a look at the cost and availability of raw stock. Remember that you'll also need to provide spare parts and an employee with the maintenance skills and training suitable to that new format.

As competitive as the news business is, it is also a culture (or, some would say, a 'cult') that highly prizes cooperation at critical junctures. Compatibility with colleagues in the field is an important consideration. Whether you are supplying the pool coverage or receiving it, it's desirable that you be consistent with the prevailing formats in your market. While there are all sorts of ways around cassette interchangeability, most of them take more time than a typical news crew in a breaking news situation wants to spend. Beyond that, there is a collegial commerce in cables, spare parts and even cassettes that exists between the technicians

on competitive news crews when on extended assignments and it is a lonely position for your news crew if it is unable to fully participate.

When, as expected, large numbers of new disk-based video camcorders enter the market in a couple of years, their market penetration into the news operation will likely be somewhat slowed by the culture of the installed base. As the increased use of S-VHS, Hi-8, and even VHS equipment for news demonstrates, it is not impossible to introduce a new format in news, it is just very slow and arduous. Betacam is still the dominant format in newsgathering today despite the existence of technical equals and lower cost competitors. Widespread adoption is still a key component for the acceptability of news technology.

While the idea of the news department sharing field resources with any other department has been pretty much banished in all but the smallest or most impoverished operations, there is still a strong desire (and in some cases, an absolute necessity) to share some resources. The manager who wants to be cost effective and is faced with a shrinking budget, rising costs or both, needs to find ways to integrate the needs of news with other departments and share resources and staff.

In the last five years, the trend has been to separate the news operation rather than to consolidate it with day-to-day operations. In the past, when tape machines cost \$100,000 each, everybody shared everything because the resources

THEY SAY A PICTURE
IS WORTH A THOUSAND WORDS.



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were limited. Today, with the cost of VTRs, cameras and other production essentials so low, almost every department can have its own basics although resources are still not unlimited, even in the biggest markets. While the operational preference is almost always for separate news resources, the smaller the market, the more likely it is that news will have to share resources with other departments. Well managed stations are taking a new look at resource sharing and discovering that new efficiencies can be achieved with little or no negative impact on news operations.

Master control is one area in which technology has made the sharing of technical resources and staff commonplace. With new digital telemetry equipment and the small desktop computer required to run it, a master control operator can often be used to help bring in microwave feeds from the field. While not a widespread practice at this time, some networks and probably even some large-market stations, are using a single operator to control studio camera video, run the camera robotics, load tapes and handle lighting—all from a series of control panels in a small room off the studio floor.

In many modern television plants, careful planning and good engineering design has made it possible for the most sophisticated digital video effects and electronic graphics to be accessible in at least a couple of news department edit bays.

In the Beginning: Assignments & Scheduling

Besides a nose for news, the key to assignments and scheduling is flexibility—the ability to configure resources on the fly. Communication tools are an important part of the recipe. The oldest and most basic communication tool is the two-way radio for immediate connection with field reporters and crews. Another, more recent communication tool is the cellular phone, which provides more privacy. The



At WINK-TV Fort Myers, Fla., VideoCube is used for a nightly 2.5-minute feature story in the 5 p.m. newscast and for weekly features.

third tool that's started to come into use is a laptop computer with a modem interface into the cellular phone which allows scripts to be passed back and forth.

Scanners to monitor emergency channels are another important source of information. Some markets have, at minimum, 12 scanners, each one programmed to different communication services such as the Forest Service, Coast Guard or the usual public agencies such as the police and fire departments. A typical scanner is most useful when programmed to scan only 10 or 20 frequencies. More scanners are added for more frequencies. Even though 100-channel units are available, scanning that many frequencies effectively simply isn't practical.

The telephone system is incredibly important and should be reviewed regularly. A news department needs as many lines as feasible into the assignment desk—some, with unpublished and restricted numbers, dedicated for actualities. Typically, one or more of these lines are interfaced with the audio board which generates a mix-minus feedback to that line.

Microwave trucks have gotten smaller and more of them have live-feed capability, so that everywhere you have a camera you can get a picture back to the station. The camera operator's vehicle of choice increasingly is the mini-van, such as the Ford Aerostar or Chevy Astro. While the microwave van used to be a mini-production studio, with editing and other capabilities, vans are now being down-sized and the editing function is being moved back to the studio. Later, we'll discuss some of the implications of this trend in

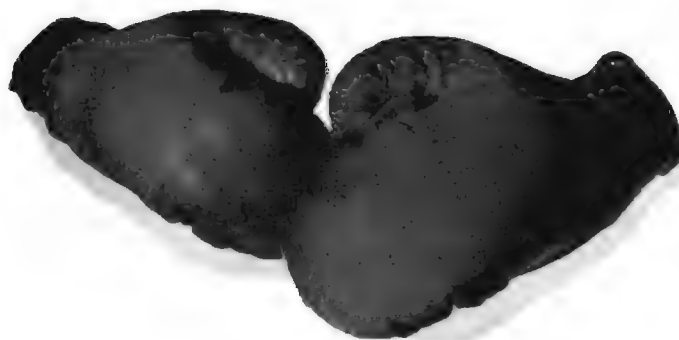
terms of how stories are edited and aired.

One of the latest additions to the news team's tool kit is the global positioning satellite and location ID. The Teletrac System offered by Pacific Bell in Los Angeles is one example of a vehicle locator system that gives a graphic display of vehicle locations superimposed over a map of the area, from a neighborhood street map all the way to a full-scale regional map. At a glance you can know where each vehicle is. Check with your regional phone service to see if they have a similar system.

Obviously, the more vehicles you have and the more critical the equipment in some of them, the more important it is to know where they are and how close they are to a story you're hearing about on your scanner. One good example of the importance of being able to get a vehicle quickly to where it's needed is the now infamous O.J. Simpson slow-speed freeway chase where a number of stations were able to post their vehicles enroute and stay ahead of the action to provide uninterrupted coverage.

Tactical Dilemma: Bring it Home or Send it Home?

Gone are the days when technology dictated how a story got back to the station. It's the circumstances surrounding the story that sets the tactical situation now. How important is the story? What equipment do we have on location? Who's going to edit the story? Do we want the reporter to come in or do we want the reporter to stay in



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the field pending further developments?

Steadily, technology is shifting the tactical balance towards sending stories in over bringing them in. With microwave links to send visuals and audio, with modem-linked cell phones to send in scripts and instructions to an editor, and with newsroom computer systems plugging a writer into a story from the get-go, electronic news gathering is becoming more collaborative than ever. The trend is not without controversy. There are journalistic questions to answer regarding the process and the issue of who should control and shape a story, but technically, it is easier now than ever before to give each story the benefit of the full talent resident in a news department: The best

What technology has brought to the table is more options; many with the potential to alter the fundamental character of the process.

writer, the best graphic artist and the best video editor.

With a state-of-the-art field-to-studio link, the cameraperson can feed back the pictures at virtually the same time as the reporter's track. Recorded either in an edit room or an in-take area where an editor prepares the story, the field reporter writes a script on the laptop and, using the cell phone, modems it in, conveying any verbal instructions to the editor via the voice phone. If the reporter stays out in the field to do a live report on the same story, the producer (or someone else at the studio) will let the reporter know how the final cut went. The final script may even be modemed back to the reporter in the field.

The manager of the ENG vehicle fleet prefers every vehicle to be config-

ured in a standard manner, so that everybody can have the same capabilities and so crews can be interchangeable. Ideally, that standard equipment configuration would include microwave transmission capability, but budgetary considerations, skill requirements and an increasingly congested ENG microwave band in most markets suggest that fleet managers instead should look to better management techniques as ways to get more coverage from their fleets.

In major markets, the tendency is to buy vehicles in a group, not one at a time. Many major market stations will buy a half dozen vehicles, all of the same type, all at once, which means they tend to wear out roughly around the same time. The choice for bigger vehicles has long been the Ford Econoline van; its payload capacity was even increased two years ago with Ford's re-styling. For the smaller vehicles, Ford Aerostars, Chevy Astros, Dodge Ram, Caravan, Voyagers and Broncos all are being used.

The irony is that the equipment in the vehicle rarely wears out as rapidly as the vehicle itself. People have tried to figure out ways to make the equipment packages modular so they can be taken off of one vehicle and thrown onto another one cheaply and quickly, but ideas (such as putting equipment in a box that bolts to a chassis) haven't turned out to be all that practical. The experience has been that space is always at such a premium in vehicles that almost every truck winds up being custom outfitted in order to exploit every nook and cranny.

Non-linear Editing: Gaining Fast but Still in Second Place

The decision whether to edit in the field or at the station is complex. Not only does it involve journalistic issues, but it also determines who controls the look and feel of the piece. What technology has brought to the table is more options; many with the potential to alter the fundamental character of the process. Management needs to be alert to these potentials so that the news programs that result from changes in the process are actually better programs.

Certainly it's possible to edit in the field and feed back edited packages rather than raw packages thereby leaving much of the journalism in the hands of the reporter (and in some stories, the only view that counts is the one the reporter is witnessing). On the other hand, the sta-

tion has tremendous resources that can strengthen many pieces. Besides the obvious technical resources that can be brought to bear at the studio, there are other resources such as file footage, good research or another angle from a more experienced hand.

With voice and data links now practical between the reporter in the field and the staff back at the station, the reporter can guide the development of the story without having to physically be at the station throughout the process. Management, however, increasingly wants the technical resources at the station brought to bear on each story to improve the consistency in the look and feel of the entire news show. Integration of computer and technical systems is accelerating to make that more feasible.

The use of non-linear edit systems for breaking news has been slowed by the absence, as yet, of a disk-based camcorder. Producers don't want to take the time to dub news tapes to disk in order to clip just a few seconds of material from them. On the other hand, with the growing trend to transmitting stories back to the station rather than physically bringing them back on cassettes, it becomes reasonable to begin thinking about using disk-based (server-type) recorders at the ENG receive center. There, the incoming footage could be edited, possibly combined with appropriate graphics, and even aired, directly from the server.

Avid's NewsCutter system and ImMix's VideoCube are not yet widely used at stations for cutting hard news, although the situation is clearly evolving. At NBC affiliate KOB-TV Albuquerque, N.M., Avid's NewsCutter is used to edit the station's 5:30, 6 and 10 p.m. newscasts. The non-linear approach makes "reversioning" a story for multiple newscasts far easier.

At WBZ-TV Boston, Avid's NewsCutter has been winning converts for six months. Bob Hess, the station's director of broadcast operations/engineering, concedes that the time it takes to digitize taped material for loading onto the Avid and the necessary dubbing back to tape for air "is a problem." But Hess sees a disk-based camcorder as not that far off and already sees disk-to-air systems that could obviate the dubbing problem. "The Quantel Clipbox, BTS's [Media Pool] and other devices are on the right track, notes Hess. What does Hess want from the convergence of computers and technical systems: "I want the ability to edit from every newsroom workstation."

At this moment, however, WBZ-TV



Avid and Ikegami are developing a disk-based camera system. Disk-based field acquisition is pivotal to the advance of other non-linear approaches to news systems.

is still relying heavily on traditional edit bays. Of eight bays, one is nonlinear and seven are Betacam SP-based conventional systems. "Someone with breaking news," says Hess, "is still going to run to the traditional stuff."

As Hess expected, the news editors who have been operating the NewsCutter think the speed advantages they gain in non-linear offset the time it takes to do the dubs. Steve Andrada, news editor at WBZ-TV, says the NewsCutter running the AVR-26 software has "made it fun again." To Andrada, "it's not a matter of fast." He concedes that on a short item that uses only one or two pieces of tape, the conventional approach may be a little faster, but on a longer format piece that might involve as many as 12 pieces of tape, the nonlinear system will beat out the conventional systems for speed every time.

At WINK-TV, the CBS affiliate in Fort Myers, Fla., the ImMix VideoCube is used for news features and promos. For the many broadcast users, promotion has been the "foot-in-the-door" for nonlinear editing. Promotion can more fully utilize the effects and editing virtuosity of the systems and the contribution of "craft" is more acceptable in promotion than in hard news. VideoCube is used for a nightly 2.5-minute feature story in WINK-TV's 5 p.m. newscast and for weekly features. The bulk of the hard news, however, is still handled in the stations four Betacam SP suites.

WINK-TV's two VideoCube workstations, however, are linked, via DECnet (a computer LAN), with a variety of Macintosh and PC-compatible computers, in-

cluding WINK-TV's Newswire 2000 Mac-based newsroom computer system and Macintosh Quadra 900 in the graphics department where all graphics are done off-line, using Adobe Photoshop and StrataVision Studio Pro. Graphics to be incorporated in stories or promos are simply electronically 'mailed' to the Video-



Cube workstations over the DECnet.

Whether in "reversioned" news stories or promos, stations are increasingly airing their material straight from the disks. As digital servers grow in capacity and improve price performance, it seems fair to anticipate the growth of server-based networked systems in news departments. With a networked system, once the piece is in, any room can pick it up

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and structure an edit list. Multiple people can access the same material simultaneously, which helps the logistics of getting something cut immediately or altered to reflect new information or emphasis.

Morning Business Report, produced by NBR Enterprises in association with Reuters at WPBT(TV) Miami, is 15 minutes of global business and financial news, features and interviews that airs in more than 70 U.S. markets. According to Bruce Eibe, WPBT's manager of elec-

As digital servers grow in capacity and improve price performance, it seems fair to anticipate the growth of server-based networked systems in news departments.

tronic news gathering bureaus and studio, "a shell of the complete show—including program open, titles, acknowledgments"—is assembled on the ImMIX VideoCube, "with holes left in to fill with [story] packages as they come in." The stories, which are fairly complete packages, arrive from the show's bureaus in London, Tokyo, Chicago, Los Angeles, New York and Washington, recorded right into the "holes" on the VideoCube where "we snug 'em up," adds Eibe.

The program consists of a live, locked-down camera shot of the program's anchor, Melissa Conti, and cuts between her and the contents of VideoCube.

Even the graphics used on the show are built offline and electronically 'mailed' to VideoCube.

Morning Business Report airs at 6, 6:30 and 7 a.m., with updates at 7:30 and 9 a.m. The simultaneous record/playback characteristic of disk recorders makes it easy to update information in some stories even as other stories air. This rather polished production, notes Eibe, is accomplished with just three or four people.

Network Feeds and How to Handle the Frenzy

There are more network feeds than ever before as a result of newer collective bargaining agreements that permit more nonlocal gathering of news. The result has been an explosion of news gathering by satellite to the extent that many news departments are getting their own dish and, in some cases, more than one.

At the station, gleaming the best of the satellite feeds still relies largely on many pairs of eyes scanning a monitor bridge that allows everyone involved in preparing the news to watch what's coming in. Most networks have some sort of squawk-box "net alert" to announce those moments when something 'really big' is being moved. NBC has a "news channel" that gives a story rundown on what's coming in on the feed. But mostly it's still just people watching.

Archives: Controlling Your Insatiable Appetite for this Invaluable Resource

The importance of archives grows daily as does the volume of material to archive. With the arrival of good off-the-shelf desktop database programs, everybody is computerizing their archives. Before desktop computers and database software, news departments commonly stored cut stories (usually in whatever format they aired in) and created a written catalog on index cards. The first step into the modern age for many departments is simply entering index card data onto their computer system.

With archives, like anything else, you can get as sophisticated as you can afford to be. Some computerized systems are routines included in a station's existing newsroom computer system. Some are parts of facility management software programs such as Xymox Systems, OrthTec, Gentech Systems and VisuAll, all of which have library modules. Nearly all news archives today exist as some type of computer catalog system and tape or cassette storage of cut stories. Barcode labels and readers may be used to track cassettes, but for the most part, that's as sophisticated as archiving gets.

In theory, disk hardware would be ideal for storing archives, but in practice, disk memory is still far too expensive. In time, perhaps, taped archives will be buffered through a hard disk-based server for the actual editing process in order to make use of material by editors more efficient.

The video server revolution that began as a drizzle in Las Vegas last March at NAB, has become a steady downpour here in Amsterdam at IBC. A rising tide of developments in server technology, including new hardware, new software, and better system integration, may overwhelm the compression debate that has held back full-digitalization in television and send a flood of new technology into the market.

Even if Amsterdam's rainy weather hadn't kept delegates in the exhibit hall, the attraction of digital server and related technology on display probably would have. For the first time there was a wide enough range of systems to choose from that broadcasters could begin seriously considering using server technology in major applications areas.

Complete play-to-air systems were shown, such as Quantel's Newsbox/Clipbox, providing full CCIR-601 quality video throughout the process. Avid's Newscutter/AirPlay/AvidNet system utilizing fiber optic network technology suggests a new level of system integration for station operations. Grass Valley, for the first time, demonstrated its Sabre editor controlling the Tektronix Profile digital disk recorder, showing off their systems non-linear capability. According to Grass Valley, Sabre will control up to thirty linear or non-linear devices. Adekas and Logica introduced ClipStore for recording and playback of video, audio and stills.

Though the ink may not yet be dry on Avid's acquisition of BASYS and SoffTECH (BROADCASTING & CABLE, Sept. 5) the image of an integrated news system in which scripts directly drive the assembly and playback of news segments is already emerging. Similarly, Dynatech presented EditStar, integrating newly-acquired EMC's non-linear editing technology into its NewsStar newsroom system.

Both VAP of Germany and Ullmatte demonstrated very convincing virtual studios with extremely realistic sets generated by Silicon Graphics computers keyed to live presenters who were able to move around the "studio" in three dimensions.

Other companies showing continued commitment to their digital disk recorder technology, were Accom with its Brontostore and BTS and Media Pool.

Computer giants, Hewlett-Packard, IBM, and Silicon Graphics had large hardware exhibits demonstrating their commitment to the broadcast market as a whole and server technology in particular.

The steady fall of mass storage costs and the rising performance levels of server technology may soon submerge the debate over compression techniques rendering the subject moot. Un-compressed video in professional applications may soon be within the industry's economic grasp.

This fast moving video server front will show up next at World Media Expo (the combined SBE/SMPTE/RTNDA technology exhibition, scheduled for Los Angeles, October 12-15) and then, this Spring at NAB, in Las Vegas. Further developments can be expected all along the way.

—CP

Rules for the Road

Here are "Three Sacred Rules" for SNG and ENG vehicles from Bob King, vice president of sales and marketing for BAF Communications Corp., whose firm builds and leases SNVs (satellite news vehicles) and ENG vans:

- 1** The truck must be safe. It must meet Department of Transportation (DOT) rules and Federal Motor Vehicle Safety Standards (FMVSS).
- 2** The truck must be legal: It must be under the Gross Vehicle Weight Rating (GVWR).
- 3** The truck must be built to last a long time: It should outlast the amortization schedule.



Fully-loaded SNV units are a major news asset. If your station can't afford its own, some satellite communications providers will make one available on a "right of first refusal" basis.

There are numerous other guidelines beyond these, but they all go to issues of budget, intended use and objectives specific to the station. The dos and don'ts are straightforward:

- Don't confuse cosmetics with quality of construction. Check the quality of punchouts, welds, wiring, materials and other finishing details carefully... that's often where quality tells.
- The electrical system is the heart of a truck. Among things to look for are clearly marked wiring encased in poly conduit, deep cycle batteries, a high output alternator, marine breakers, battery monitoring and water tightness.
- A truck's broadcast equipment is its soul. Ask everyone on your staff who's using your current van, what it has that they use a lot, and what it doesn't have that they want most. Keep a log on the performance of the equipment in your van. It will come in handy the next time you're deciding what you need or don't need.

Newsroom Computer Systems

BASYS and Dynatech's NewStar are the two major newsroom computer automation systems in widespread use today. Both companies have long been marching along a path that leads to the integration of the news-gathering process with writing, script creation, prompter display, captioning, graphics and character generation, increasingly coming within their grasp.

In late August, Avid Technology Inc. signed a letter of intent to acquire the news division of BASYS Automation Systems and SofTECH Systems Inc., a developer of advanced Windows-based newsroom automation software. According to Curt Rawley, Avid's president and CEO, "Avid's goal is to provide technology for the newsroom of the future—where broadcasters can combine video, sound and text on every desktop."

BASYS automation systems have already been used to control the scheduling of satellite record facilities and to interface directly to caption encoding systems. Many stations already thoroughly automate much of their activity from traffic through master control and playback of the commercial and program schedule.

For now, that's as far as it goes. But clearly, automation is growing in all directions and within all departments. Efforts to see how far integration can be carried are on-going—from CNN Inter-

national to the Orange County News Channel where all stories are aired from an automated cart system, new territory is being claimed by automation.

How much more could—or should—the newsroom computer do? It would be nice if the computer could control the switcher, audio board or camera robotics, but that is sometime in the future. At most stations, a PC computer network, with a computer at every desk, is the trend, and it is not only "downmarket" where standard software and platforms are having their impact. Both ABC and CBS have developed their own network newsroom automation systems using large chunks of automated services available from the Associated Press. News executives should be prepared to do an

extensive review of the many approaches to newsroom automation and the parallel development in technical automation. There are significant efficiencies to be gained.

The growing popularity of PC-based workstations in the newsroom has not been missed by the newsroom computer specialists. BASYS's latest offering is NetStation for Windows, PC workstation systems that adopts the ease and familiarity of Windows operations and integrates into a full-blown newsroom system over a 10base T LAN or coaxial cabled network. The new NetStation workstations can make up your entire network or mix them with NetStations for DOS, Macs, and terminals.

According to BASYS spokesperson Kristin Schleiter, its newsroom system has clients from the number-one market to ones in the 170s and 180s. The number of users on a single system runs from as many as 1,500 to as few as eight. In recent years, interest in newsroom computers has been running almost exclusively to PC-based networks, said Schleiter. The BASYS system operates on an SCO Unix operating system designed to permit the interface of almost any type of terminal from IBM-clone to Macintosh.

As to the degree of integration of the newsroom computer system with technical systems, most stations integrate the character generator and still store, and some are integrating their cart machines to air individual stories.



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Street News: Heavy Traffic in the Spectrum

There are some problems that no computer can fix. Congestion in the spectrum is one. There are only 10 channels in the 2 ghz ENG band and two of them are shared with industrial microwave and public emergency services. With the increase of competitors in the market and the influx of more microwave equipment out on the street, the microwave spectrum is definitely under pressure. The bottom line is that everybody wants a piece of the spectrum and there's nothing on the horizon that will provide more assignments.

As a technical fix, some stations are looking at multiple bands for ENG/microwave. But because the spectrum is constrained, the traffic jam in the spec-

trum is a regulatory question that management needs to take up with the FCC.

There has been some discussion of moving STLs out of the microwave band to fiber optic links and doing some ENG relay linking with infrared. Although infrared's usefulness is limited to special venues because of its short range, using fiber to replace the STL and then vacating the STL band is a good—but expensive—idea. Not only is there a shared construction cost (which, if you have to get fiber to some mountain top, can be a handsome sum) but an on-going rental fee to the phone company or some other fiber provider. Compare these expenses to what you're paying for your STL: nothing but on-going depreciation of equipment.

In each market, a committee managed by the Society of Broadcast Engineers coordinates use of the microwave frequencies, a broadcaster responsibility unless conflicts cannot be resolved (at which point the FCC steps in). When it comes to coordinating frequencies, management needs to cooperate with their competitors and support participation in the frequency coordinating committees. Because by the time the FCC gets involved, everybody's lost.

What's New in News:

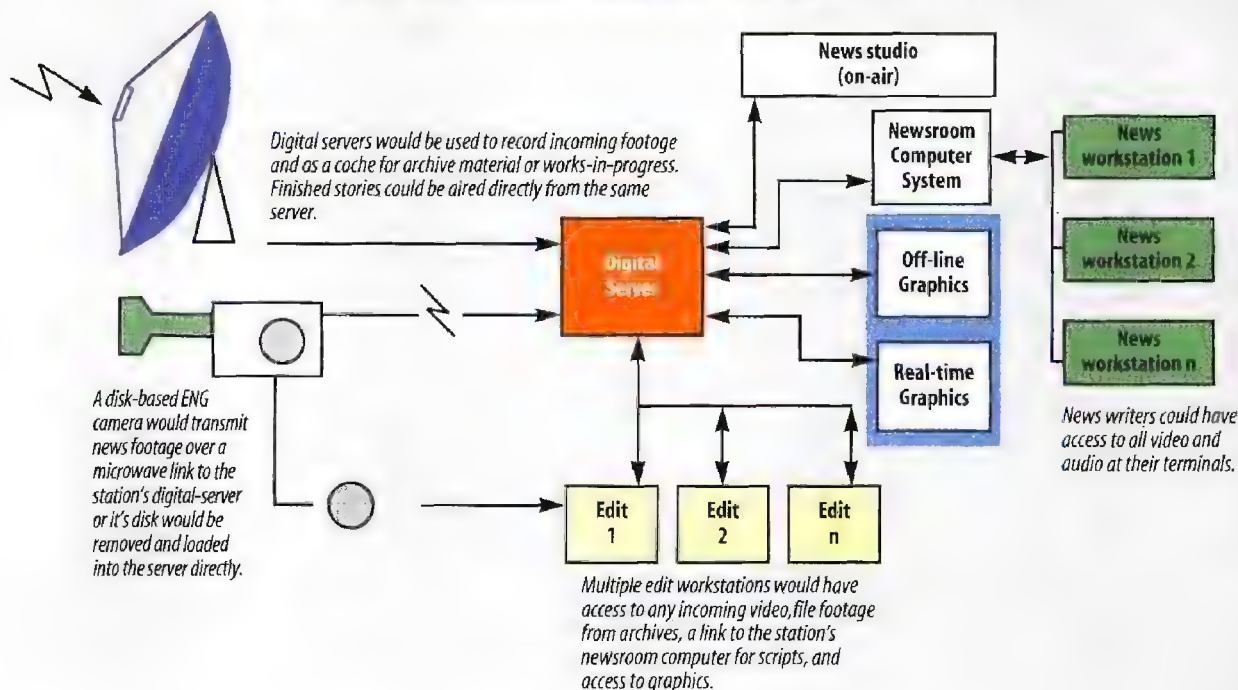
A Practical Guide to the Leading Edge

The virtual set: It's a creeping (or is that creepy?) trend. News sets are being done entirely as a matte, especially for news breaks. While imitation sets aren't yet common, the BBC has used them and still other accounts suggest it as a way to go.

One real application of improved keyers is to include live video in the news set. For example, an interviewee in some other location can be keyed into the studio. This trend is being driven by improvements in matting devices, such as the new Ultimattes, which give cleaner keys that are less objectionable to production and news people. As a result, the blue screen area on sets has grown. Monitor video walls in the studio provide a similar design element: a changing, live background that you put your talent in front of. It's a graphic design decision that many stations are incorporating in their look.

Keying and matting has become so good, so easy, so flexible, that its use has caused alarm. Some recent incidents in which correspondents have appeared to do stand-ups at locations at which they

NEWSROOMS BASED AROUND A DIGITAL SERVER



The exact evolution of the newsroom depends heavily on the technical decisions news executives make and how they weight the influence of those changes on news operations. Clearly, the digital server and disk-based camcorder presage fundamental changes in the organization of news department functions.

were not present, have been widely discussed.

■ **Robotics:** You have to have a tightly scripted show to make robotics work. Even if your robotics are connected to your newsroom automation, you'll still need an operator to trim the shots in most cases. But that doesn't alter the good news for many news operations: Camera robotics have made it possible for just one operator to handle three or four cameras.

■ **Digital switchers:** The digital switcher is part of overall station modernization. While a digital switcher may not dramatically improve the look of the show, it will keep maintenance down. Since the studio is being used more hours of every day to generate revenue, less time is available to maintain the switcher, which is an area where a digital switcher can be a help. And, if you have an older analog switcher, a digital switcher will give you better keys.

There is no absolute here since you still have to look at systemic costs, and if you are in an older analog plant that is going to force you to retain a lot of the analog equipment, the digital-to-analog converter costs required to interface to the new digital switcher could prove prohibitive. The best bet is to begin a program now to swap out analog equipment as soon as possible.

■ **Trucks:** While these aren't exactly new, SNG gives another band of frequencies. It costs more because you don't own the transponder capacity and have to pay a provider every time you want to use it, but they come in handy for those crucial stories that have to get out. For that reason, every station wants SNG. If you don't have one, your best bet is a "right of first refusal" deal with a provider. The good news is that there are a lot of SNG truck providers out there. (For more comments on trucks, see the "Rules for the Road" box on page S13.)

■ **The camcorder:** Can everybody have one? There has been some discussion about giving everybody in the station a consumer-type camcorder, to be used in emergencies. Obviously, union issues are involved in most major markets. And you'll need a playback machine in addition to any other necessary equipment such as a good time base corrector (TBC). Nevertheless, technically speaking, everyone can have one—if they don't already. There is no technical barrier to bringing in consumer-grade video that can't be fixed with a good TBC. But no one seriously suggests substituting consumer-grade camcorders for professional

equipment. Reliability remains an issue and consumer-grade cameras just won't stand-up to the rigors of professional news gathering.

■ **Graphics:** The news in graphics is the growing *pax automata* between the PC and other computer systems. Not only has the PC become the dominant desktop script generator but through interfaces to real-time graphics devices, writers in some instances are even composing the lower-third supers that air over news footage. That's the way it is at Time Warner's New York 1, all-news cable channel in New York, according to Dave Frasco, Chyron's director of marketing. Frasco points out that systems like those in Chyron's Infiniti family (including Infiniti!, Max!, and Maxine!) are designed to talk to most newsroom computer systems so that text or graphic pages can be called up automatically. While there is a growing trend toward generating graphics off-line and "electronically mailing" them to video workstations like the Avid and ImMix, it hasn't diminished the news department's reliance on dedicated real-time graphics systems. Indeed, the use of outside data services at cable systems and in some broadcast applications for information such as meteorological, business or sports data has created a niche for another product—the low-cost dedicated electronic titler (or "button-generator") which takes in the data and places it in a graphic context formatted for air. As we gear up for another round of national elections in 1996, expect to see many more opportunities in broadcast graphics systems to incorporate or "capture" original keystrokes or text data—especially for airing election returns.

■ **Playback to air:** There has been an explosion of playback-to-air devices over the past year, including Avid's Airplay, BTS's Media Pool, Dynatech's Digistore, HP's Broadcast Video Server and Tektronix's Profile. The implementation of this technology is proceeding quickly. All of these systems are either installed or in Beta-testing at various station and network facilities around the country. Media Pool provides for various control schemes, including DiskCart Spot Player for car machine emulation and Time Reservoir delay system emulation.

Some still store systems, such as the Accom's Brontostore, offer real time playback of video clips with audio, offering a "still store with sound" capability for news actualities.

Video server technology allows the playback of the same piece twice in rapid succession, even back-to-back, without



the need to make multiple copies. The order of story or spot playback can also be rearranged at the last minute. The alacrity of such systems holds special charm for different applications. The server's ability to record and play back simultaneously suggest great advantage in handling incoming news traffic and the need to edit multiple versions of the same story in the shortest possible time. The news department will like the ability of digital servers to handle late-breaking stories—editing directly from tape to the

*With the increase of
competitors in the market and
the influx of more microwave
equipment out on the street,
the microwave spectrum is
definitely under pressure.*

servers and then immediately going to air. This is true "last-minute" capability. In fact, in the WPBT *Morning Business Report* example cited earlier, there have been instances where items in the VideoCube have been edited at the same time that the VideoCube was going to air.

Commercial playback may well get first call on large volume digital server technology, however, because of the flexibility and certainty they bring to commercial insertion. Nevertheless, the appeal of digital servers in news applications is strong. In the short run, multi-stage playback systems are likely to be the norm, with bulk storage on some form of cart system which will be down-loaded to a video server for actual playback to air. ■

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Infinity narrows sales force to Interrep

Katz Radio Group says revenue won't be missed; new firm to be one of country's largest

By Donna Petrozzello

Infinity Broadcasting and the Interrep Radio Store have signed an exclusive agreement giving Interrep sole representation of national advertising sales at 24 Infinity-owned stations.

Under the agreement, Interrep will create a new firm, Infinity Radio Sales, by Jan. 1, 1995. Given the top-billing stations that Infinity Radio Sales will represent, it will be born as one of the five top-billing radio rep firms in the country. The stations to be represented are expected to reap an estimated \$100 million in gross billings next year.

Infinity Radio Sales will be based in New York and managed by a president and 50-member sales team separate from Interrep. The firm will be owned by Interrep.

Infinity President/Chief Executive Officer Mel Karmazin describes the consolidation of Infinity's national sales representation as "the most effective means of maximizing sales potential for our stations over the next five years."

In some markets where Infinity owns duopolies—including Los Angeles, Chicago, Boston and Washington—representation of its stations was divided among different firms affiliated with Interrep or the Katz Radio Group. Katz and its affiliates—Christal Radio, Eastman Radio and Banner Radio—represented 11 of the 24 Infinity stations, while Interrep and its affiliates—Torbet Radio Group, D&R Radio and Caballero Spanish Media—represented the remaining 13.

Although Torbet will lose its 11 Infinity stations, the company still will represent stations in 90 markets. A total of \$50 million in gross billings is anticipated for the upcoming year.

Torbet handled Infinity's WYSP-FM Philadelphia, which billed an estimated \$17.4 million last year and was the second-highest biller in the market, according to *Jim Duncan's 1994 Radio Market Guide*.

Torbet represented Infinity's KVIL-AM-FM Dallas, which billed an estimated \$20.9 million last year, according to *Duncan's*. Torbet also carried WUSN(FM) Chicago, which billed \$20.2 million last year; WJFK-FM

house rep firm.

"After an extensive and careful evaluation, we determined that Interrep offers Infinity the best overall alternative to increase our national sales," Karmazin said in a press release. "We will now have focused, highly accountable selling at a dedicated rep firm combined with Interrep's depth of support services, including research, non-wired and new business development."

Had Infinity created its own rep firm, it might have been one of the largest in-house teams in the radio industry. Only the CBS Radio Networks continues to maintain an in-house rep firm of that size. All other major radio groups contract with independent rep firms to handle their national advertising sales.

Interrep's Goldberg says group owners are "better off leaving the rep business to the rep firms and looking after business at their stations."

Karmazin says his decision to align with Interrep "does not reflect any dissatisfaction with any of the Interrep or Katz rep companies" that handled Infinity's stations. "The decision to go to a single rep firm was made for strategic reasons as the company continues to increase its ownership of radio stations in the nation's largest markets," Karmazin says. ■



Infinity President/CEO Mel Karmazin (l) and Interrep Radio Store President Les Goldberg have formed a union to create Infinity Radio Sales under the umbrella of Interrep, which will become one of the top five radio rep firms.

Washington, which billed \$12.2 million; and WOMC(FM) Detroit, which billed \$10 million.

Torbet will remain an affiliate of Interrep and will work on building its client list, Interrep Radio Store President Les Goldberg says. "I think Torbet will grow quickly, and I expect it to replace its billings quickly."

Katz Radio Group President Stu Olds says Infinity's stations composed a small portion of the group's revenues. He is confident that the group will recoup its projected losses—"and more"—by the end of this year.

"Infinity represented less than 4% of Katz's commissionable revenue," Olds says. There will be no change in Katz's management or staffing, he says.

The consolidation puts to rest rumors that Karmazin was poised to create an in-house rep firm to handle Infinity's national sales and break away completely from Interrep and Katz. That speculation surfaced earlier this year after Karmazin met with executives from both groups. Goldberg says Karmazin discussed several options: leave things intact; dedicate his stations with either Interrep or Katz; or form an independent in-

Errata

American Radio Systems executives David Pearlman and John Gehron were incorrectly identified as co-chief executive officers of ARS in a Sept. 19 story. Pearlman and Gehron each are co-chief operating officers of ARS. ARS closed its purchase of WECK(AM)-WJYE(FM) Buffalo, N.Y., for slightly less than \$10 million, not \$39 million as reported Sept. 26.

United Stations Radio's new laugh track

Beginning this week, Comedy Central's best bits will premiere in Comedy Central Minute, a two-minute segment of comedy routines taped for radio and syndicated over the United Stations Radio Network.

United Stations reached an agreement with Comedy Central to air spots from the network's stand-up comics and parody shows starting Oct. 1. The agreement solidifies a longtime effort by Comedy Central to devise and distribute a national radio show featuring the network's lineup.

"We've wanted to do this for some time," says Tony Fox of Comedy Central. "We finally reached the critical mass we needed to launch a show. We have hundreds of hours of material."

United Stations will offer Comedy Central Minute on a barter basis. —DP



Andy Denemark and David Kolin, both with USRN; Art Bell, Comedy Central, and Dick Clark, USRN

RIDING GAIN

New law to pump up revenue

New legislation that eliminates the need to read long disclosure statements at the end of automotive leasing ads on radio is expected to generate \$20 million in new radio revenue from auto dealers and manufacturers.

Instead of reading lengthy statements describing the details of lease terms at the end of a radio ad, the new law allows advertisers to furnish a toll-free number or direct consumers to a print ad for disclosure information. The legislation recently was signed into law by President Clinton.

One supporter of the legislation, Radio Advertising Bureau President Gary Fries, said the new law would benefit broadcasters, the automotive industry and consumers, and he praised the National Association of Broadcasters for lobbying in support of the law.

MMR stock deals

Multi-Market Radio has agreed to pay \$13.75 per share in cash for Southern Starr Broadcasting's 1.8 million outstanding shares of common stock. Multi-Market agreed in August to acquire all Southern Starr stock, but then considered purchasing the stock with either cash or a combination of cash and Multi-Market stock.

Also, Robert F.X. Sillerman, chairman and CEO of the Sillerman Cos. and SFX Broadcasting, has purchased 25,000 shares of Multi-Market Class A common stock, which increases his investment in the company to more than 709,000 shares of all classes of stock.

Citicasters repurchases stock

Citicasters Inc. has purchased 200,000 shares of its outstanding stock at \$22 per share, and has agreed to purchase an additional 154,178 shares upon receipt of proceeds from a planned early October sale of WBRC-TV Birmingham, Ala., to New World Communications Group Inc.

When the newly acquired shares are combined with Citicasters' previous purchases, the company will have purchased 1.13 million shares of its common stock since last month. Citicasters originally issued 11.3 million outstanding shares last December after its reorganization.

Citicasters sold three other stations—WGHP-TV Greensboro, N.C.; KSAZ-TV Phoenix and WDAF-TV Kansas City, Mo., to New World on Sept. 9. Citicasters operates 10 FM and four AM stations, and also network-affiliated television stations WKRC-TV Cincinnati and WTSP-TV Tampa, Fla.

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Viacom bids bye-bye to cable

Biondi says price for competing in system business is too steep

By Steve McClellan

Viacom International Inc. President/CEO Frank Biondi has confirmed that the company is getting out of the cable system business.

Viacom is set to resume talks with top-ranked multiple system operator Tele-Communications Inc. about acquiring Viacom Cable Inc., Pleasanton, Calif. Viacom Cable has roughly 1.1 million subscribers in San Francisco and other California cities, Washington state and Nashville, among others.

The talks, which started months ago, have been on hold recently because Viacom has been focused on getting the proposed acquisition of Blockbuster Entertainment back on track, Biondi says. Blockbuster and

Viacom shareholders voted last Thursday to approve the merger.

Once the Blockbuster transaction is completed, talks with TCI should resume, he says. Biondi confirmed the TCI talks last Tuesday in New York after a speech in which he praised the city's virtues as a major entertainment center.

Biondi says Viacom is getting out of the MSO business largely because it doesn't want to invest the roughly \$15 billion necessary to grow large enough to compete alongside the TCIs and Time Warners of the industry. "It is becoming a scale business," Biondi says. "There will be five to ten major cable companies in four or five years."

Viacom, on the other hand, is much

more focused on the software side of the entertainment industry.

Biondi offers no timetable for completing a deal with TCI. "These deals are extremely complex," he says. Indeed, there is no guarantee the talks will end in a deal, although Biondi says the match of Viacom Cable and TCI is a good fit: "They

At a glance

Viacom Cable Inc.'s holdings, which Viacom is looking to divest, are concentrated in the West. Here are the systems (called Viacom Cable, unless otherwise noted) and their subscribers:

California

- San Francisco: 160,000
- San Rafael (Viacom Cablevision of Marin County): 61,600
- Dublin (Viacom Cablevision): 57,000
- Pittsburgh: 39,700
- Redding (Viacom Cablevision Inc.): 35,400
- Oroville: 25,000
- Petaluma: 24,800
- Napa (Viacom Cablevision of Napa): 22,900
- Healdsburg: 16,400

Ohio

- Dayton (Viacom Cablevision of Dayton Inc.): 52,000

Oregon

- Salem: 42,200

Tennessee

- Nashville (Viacom Cablevision): 126,000

Washington

- Everett: 266,300
- Tacoma (Viacom Cablevision): 139,000

Source: 1994 BROADCASTING & CABLE Yearbook

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have systems abutting all of our major systems; they're certainly not going to sell."

Biondi also suggested that Viacom was not seriously interested, at present, in acquiring one of the major broadcast networks. Nevertheless, he wouldn't rule it out. Asked of his interest in such an acquisition, Biondi

replied, "not at these prices," a reference to estimates that both CBS and NBC could sell for \$5 billion or more.

Right now, Biondi says, the one network the company is interested in is the United/Paramount Network, the company's joint venture with BHC Communications (United/Chris Craft), set to launch in January. ■

Changing Hands

This week's tabulation of station and system sales

KSMS-TV Monterey, Calif. □

Purchased by California Heartland Broadcasting Inc. (Kirk Kopic, president/director) from KSMS-TV LP (Daniel Villanueva), owned by Villanueva Media Inc., for \$4.29 million. **Buyer** has no other broadcast interests. **Seller** owns KCTQ(AM) Thousand Oaks, Calif. KSMS-TV is Univision affiliate on ch. 67 with 1270 kw

visual and antenna 2,299 ft. Filed Sept. 13 (BALCT940913KX).

WXKB(AM) Cape Coral, Fla. □

Purchased by Beasley Broadcasting (George Beasley) from WRCC Partners for \$3.7 million. **Buyer** owns WWCN(AM) North Fort Myers, WJHM(AM) Daytona Beach, WPOW(FM) Miami and WRXK(FM) Bonita Springs, all Florida; WTEL(AM)-WXTU(FM)/WDAS-AM-FM Philadelphia; WTSB(AM)-WKML(FM) Lumberton, N.C.; KAAV(AM) Little Rock, Ark.; WGAC(AM) Augusta and WGOR(FM) Martinez, both Georgia, and WLYZ(FM) Greer and WDSC(AM)-WEGX(FM) Dillon, both South Carolina. **Seller** has no other broadcast interests. WXKB has CHR format on 103.7 mhz with 50 kw and antenna 273 ft. Filed Sept. 13 (BALH940913GE).

KCMZ(AM) [formerly KMRT(AM)]

Dallas □ Purchased by Rodriguez-Heftel-Texas Inc. (Cecil Heftel, CEO) from GCI Dallas II (Herb McCord) for \$1.5 million. **Buyer** owns KESS(AM) Fort Worth, KICI(AM) Denton and

Proposed station trades

By dollar volume and number of sales

This week:

AMs □ \$6,275,000 □ 5

FM □ \$2,478,000 □ 3

Combos □ \$4,225,000 □ 3

TVs □ \$4,290,000 □ 1

Total □ \$17,268,000 □ 12

So far in 1994:

AMs □ \$111,190,566 □ 124

FMs □ \$666,757,836 □ 245

Combos □ \$1,158,669,700 □ 120

TVs □ \$1,841,163,834 □ 61

Total □ \$3,777,781,936 □ 550

KPXG(FM) Gainesville, all Texas; KTNO(AM)-KLVE(FM) Los Angeles; WQBA-AM-FM Miami; WADO(AM) New York and WGLI(AM) Babylon, both New York.

Seller owns KMRT(AM)-KOAI-FM Dallas; WBOS-FM/WSSH-FM Boston; WMMO-FM Orlando, Fla., and pending FCC approval, KHVN(AM)-KJMZ(FM) Dallas; WAOK(AM)-WVEE(FM) Atlanta and WCAO(AM)-

WXYV(FM) Baltimore. KCMZ has new AC/jazz format on 1480 khz with 5 kw day, 1.9 kw night. Filed Sept. 2 (BAL940902EB).

WOMG-AM-FM Columbia, S.C. □

Purchased by Radio S.C. Inc. (William McElveen, president), a wholly owned subsidiary of Bloomington Broadcasting Corp., from Price Columbia Co. Ltd. (John Price, president) for \$3 million. **Buyer** owns WGOV/WSKZ Chattanooga, WJCW/WOUT Johnson City, WOGT East Ridge and WKIN/WKOS Kingsport, all Tennessee; WJBC/WBNO Bloomington, Ill.; WKLQ Holland and WBBW/WLAV-FM Grand Rapids, both Michigan, and WXYL(FM) North Charleston, S.C. **Seller** owns KCMR(AM)-KVRI(FM) Salt Lake City. WOMG(AM) has oldies format on 1320 khz with 5 kw day, 2.5 kw night. WOMG-FM has oldies format on 103.1 mhz with 3 kw and antenna 300 ft. Filed Sept. 7 (AM: BAL940907GG; FM: BALH940907GH).

WRKU-FM Grove City, Pa. □ Pur-

CLOSED!

WTLB-AM/WRCK-FM, Utica, New York from H&D Media Limited Partnership, Joel Hartstone and Barry Dickstein, Principals, to The Radio Corporation, Frank Toce, Ed Levine and Robert Raide, Principals, for \$1,000,000.

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chased by Zapis Communications Corp. (Xenophon Zapis) from Western Pennsylvania Radio Inc. (Bruce Simel, president) for \$1.4 million. **Buyer** owns WVEI(AM)-WAAF(FM) Worcester, Mass.; WZAK Cleveland, and WHTX Sharpville, Pa. **Seller** has no other broadcast interests. WRKU-FM has AOR format on 95.1 mhz with 19 kw and antenna 805 ft. Filed Sept. 12 (BALH940912GK). **Broker:** Media Venture Partners.

KTEM(AM)-KPLE-FM Temple, Tex. □ Purchased by Stellar Communications (Don Chaney, president) from KTEM Inc. (Clint Formby, president) for \$1.225 million. **Buyer** is pending assignee of KSIX-FM Tyler and KCKR-FM Waco, both Texas, and KALB(AM)-KZMZ(FM) Alexandria, La. **Seller** owns KSAM(AM)-KHUN(FM) Huntsville and KPAN-AM-FM Hereford, both Texas. KTEM has news/talk format on 1400 khz with 1 kw. KPLE-FM has country format on 104.3 mhz with 34 kw and antenna 597 ft. **Broker:** Whitley Media.

WNZE(AM) [formerly WRFA(AM)] Largo, Fla. □ Purchased by Paxson Broadcasting (Lowell "Bud" Paxson,

Errata

H.B. LaRue, Media Brokers, was the exclusive broker for the sale of North Star Television to Argyle Television Holdings, reported in the Sept. 26 "Changing Hands."

chairman) from Largo Broadcasting Co. (Vernon Cross, owner) for \$1.078 million. **Buyer** owns WPTN(AM)-WGSQ(FM) Cookeville, Tenn.; WPBF-TV Tequesta, WZNZ(AM)-WNZS(AM)-WROO-FM Jacksonville, WAIA-FM Callahan, WHNZ(AM) Pinellas Park, WINZ(AM) Miami, WLVE-FM/WZTA-FM Miami Beach, WWNZ(AM) Orlando, WJRR-FM Cocoa Beach, WWZN(AM) Winter Park, WHPT-FM Sarasota and WMGF-FM Mt. Dora, all Florida, and WTLK-TV Rome, Ga. **Seller** has no other broadcast interests. WNZE has all sports format on 820 khz with 50 kw day, 1 kw night. Filed Aug. 19 (BAL940819EA).

WFIA(AM) Louisville, Ky. □ Stock purchased by Regent Communications Inc. (Terry Jacobs, president/CEO) from Neon Communications Inc. (Jim Kincer, president) for esti-

mated \$500,000-\$600,000. **Buyer** owns WDJX-AM-FM/WHKW-FM Louisville, Ky.; KSNE-FM/KFMS-AM-FM Las Vegas, and WLQT-FM/WDOL-FM Dayton, Ohio. **Seller** owns WQLL-FM Louisville, Ky. WFIA has Christian teaching format on 900 khz with 1 kw.

WLUX(AM) Baton Rouge, La. □ Purchased by Victory and Power Ministry (Pastor Ralph Moore) from Jimmy Swaggart Ministries for \$450,000. **Buyer** has no other broadcast interests. **Seller** owns WJYM(AM) Bowling Green, Ohio, and CP for WJFM(FM) Baton Rouge. WLUX has religious format on 1550 khz with 5 kw. Filed Sept. 2 (BAL940902EC).

WMTE(AM) Manistee, Mich. □ Purchased by Chickering Associates Inc. (John Chickering) from Manistee Broadcasting Corp. (Paul Bosschem, president) for \$75,000. **Buyer** owns WKLA-AM-FM Ludington, WPZX(FM) Big Rapids and WKZO-FM Scottville, all Michigan. **Seller** has no other broadcast interests. WMTE has classic rock format on 1340 khz with 1 kw. Filed Sept. 1 (BAL940901EA).

WARI(AM)-WIZB(FM) Abbeville, Ala. □ Purchased by Genesis Radio Co. Inc. (Jerald Katz, president) from Abbeville Wireless Corp. (John Thacker, president) for no cash consideration. **Buyer** owns WGSZ(AM) Dothan, Ala. **Seller** has interests in WDWD(AM)-WAZE(FM) Dawson, Ga. Filed July 21 (AM: BAL940721GE; FM: BALH940721GF).

WCVM(FM) Bronson, Mich. □ Purchased by Maranatha Christian Fellowship Inc. (Ronald Hyre, president) from Michiana Christian Broadcasters Inc. (Wayne Reese, president) for no cash consideration. **Buyer** and **seller** have no other broadcast interests. wcvf has not been built; licensed to 94.7 mhz with 4.8 kw and antenna 364 ft.

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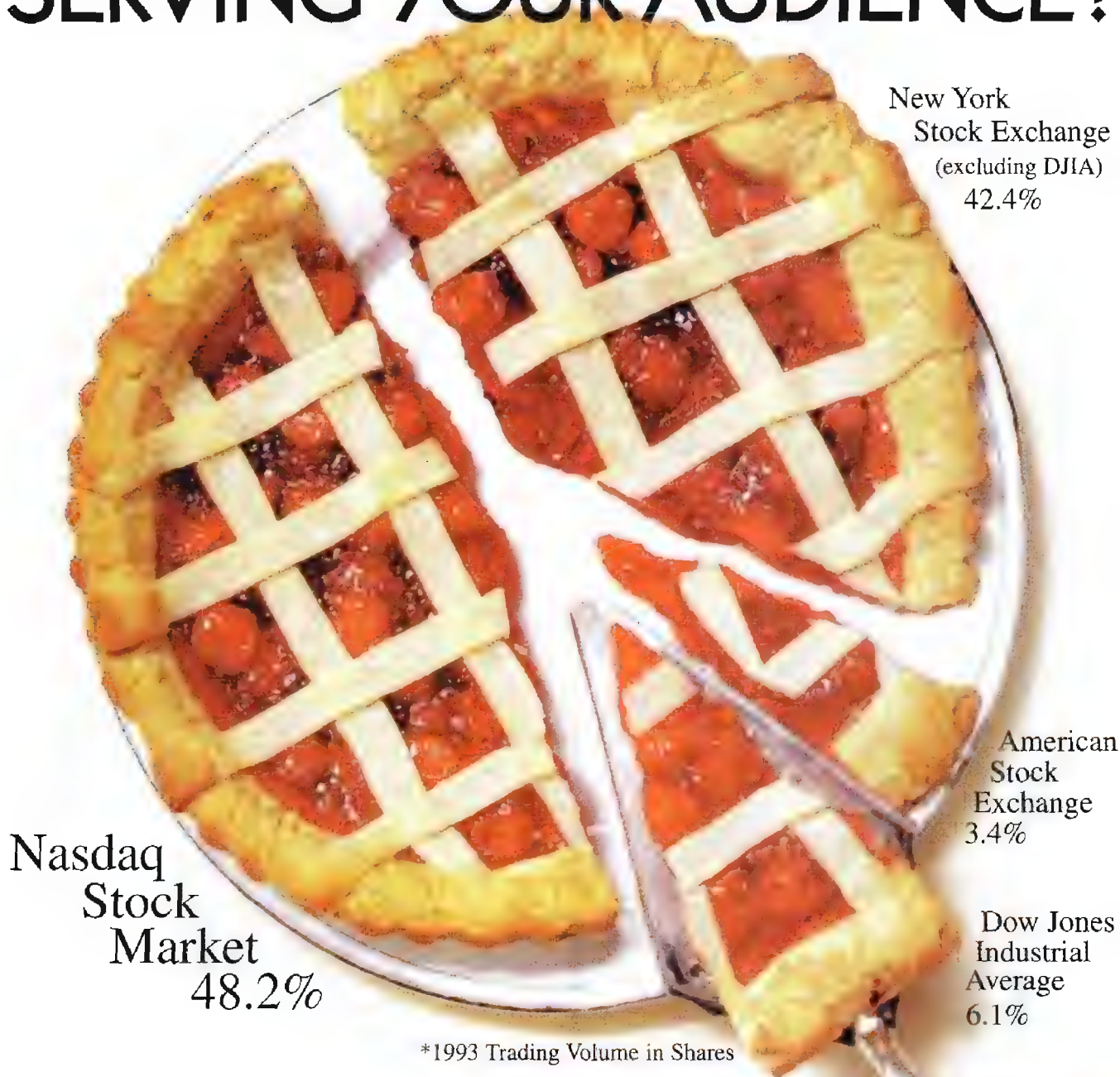
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Markey blames RBOCs for killing

By Christopher Stern

Greed and "hypocrisy" killed the information superhighway bill for this year, an angry House Telecommunications Subcommittee Chairman Ed Markey (D-Mass.) says.

Markey blames the regional Bell operating companies for the bill's demise, saying the telcos wanted access to cable and long-distance markets without risking their local monopolies.

"The telephone companies salivate over getting into the cable business and the long-distance business. They are seemingly against letting anyone challenge their monopoly over local telephone service," Markey said. He made the statements last Tuesday at a Washington telecommunications conference sponsored by CMP Publications Inc.

"Rather than being content with a portion of the pot, they chose to walk away from the table," Markey said.

RBOC officials deny causing the death of the bill.



Rep. Edward Markey

The House version passed overwhelmingly, but Senate sponsor and Commerce Committee Chairman Ernest Hollings (D-S.C.) on Sept. 23 said the Senate would not move forward this year. Hollings says the RBOCs submitted unreasonable amendments at the last minute.

Markey held out the possibility that the legislation could be resurrected before Friday, when Congress is scheduled to adjourn. But it would "take a miracle" for Congress to pass a bill this term, he admitted.

Markey also said the FCC should make sure its upcoming video dial-tone decision does "not in any way inhibit the competitive environment that was in the House bill."

The decision will set new ground rules for telco construction and operation of common-carrier platforms for video services. Cable claims the telcos are using VDT to circumvent the cable-telco crossownership ban. ■

Relief for small operators

The FCC has given small cable operators some breathing room—an extra 90 days to restructure their rates and relaxed rules for declaring financial hardship.

Last week's order gives the small operators more time to complete the complicated procedure of separating the true costs of programming and equipment on subscribers' bills.

Large cable systems were forced to unbundle their costs more than a year ago, but systems of 15,000 or fewer did not have to restructure their subscriber bills.

During the restructuring process, cable operators may increase their rates for basic service as long as the average subscriber bill does not increase. Many cable operators had subsidized the cost of basic cable services with higher charges for remote controls and set-top boxes.

Small cable operators also complained that rules require them to be on the brink of foreclosure before they can claim financial hardship. Operators facing hardship are eligible for some regulatory relief. —CSS

Cable fights FCC packaging rules

The cable industry last week continued to grapple with the FCC over regulation of à la carte packages.

Cable claims that the FCC is going back on its word after having promised in two cable rate orders that à la carte packages will not be regulated. Senior FCC staff members say cable is trying to develop a loophole to evade regulation.

"Clearly, some at the commission are trying to change their views on an issue that the cable industry thought was settled," says Steve Effros, president, Cable Telecommunications Association.

The debate is part of ongoing talks between cable and FCC officials over incentives for adding new channels.

Effros and others in the cable industry say the FCC is trying to assert control over à la carte packages in return for concessions in other areas of the "going-forward" rules.

These concessions include allowing cable operators to pass through a flat fee, in addition to programming costs for new channels. The fee is expected to be approximately 20 cents per channel (BROADCASTING & CABLE, Sept. 26).

Operators would be allowed to increase a subscriber's bill by no more than \$1.50 for costs associated with new

programming, according to the proposal. Although several cable representatives say the FCC is volunteering the figures during meetings, FCC sources say the agency has not settled on a specific number for the per-channel passthrough or the cap.

Another key element of the proposal would allow cable operators to launch a "forbearance tier" of new channels. As long as all the channels were new, the FCC would abstain from regulating them.

Cable industry representatives say the FCC is trying to extend the forbearance tier concept to à la carte packages, which it claims never have been subject to regulation.

The cable industry lays the blame for the controversy on FCC officials. "Despite constructive dialogue, it appears senior staffers want to extend price regulation to include à la carte," says Decker Anstrom, president, National Cable Television Association.

Top FCC officials deny there is any connection. They say the FCC's new rules state that it has jurisdiction over any programming package except true à la carte, where individual channels are offered for sale to subscribers. —CSS



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It looks as if FCC Chairman Reed Hundt will be a one-term. The chairman last week indicated that when his term runs out in four years he will not "reup." Hundt, who spoke at a Washington conference sponsored by CMP Publications Monday, made his comments in response to a question about what his legacy at the FCC would be. He replied that his legacy would not necessarily be any one thing, but that "we did the best that we could do." Hundt also expressed his disappointment that the Senate will not pass a telecommunications bill this year. Viewing the process was "like watching 'High Noon' and seeing Gary Cooper get shot. It was a real shame," he said. The legislation "would have improved our ability to regulate. I hope they try again, this year if there is time, next year if not." He also offered advice on dealing with his agency. First, he said: "We need to be straight and candid with each other about the role business wants and the public needs the government to play."

Washington Watch

Edited By Kim McAvoy

"It is a big disappointment to all of us," Commerce Secretary Ron Brown says of the Senate's failure to pass information superhighway legislation this year. However, he adds, "let no one misunderstand or mispredict: Regulatory reform is going to come, markets are going to open and competition is going to come." Brown, who spoke last Tuesday at the CMP conference, also maintained that the administration worked hard to try to get telecommunications legislation through the Senate. "Vice President [Al] Gore and I have been in contact with the Hill on a daily basis," he said. Brown wouldn't lay blame on any group for the bill's demise. "Pointing fingers is not the best way to move forward," he said.

The Justice Department will remain active in reviewing all telecommunications mergers with an eye toward insuring they don't reduce competition or restrict access, Anne Bingaman, head of the department's antitrust division, told a Washington audience at the CMP conference Monday. "We will be especially watchful of mergers or joint ventures between owners of the highways and owners of content. In such cases, we will be prepared either to block the merger or condition it on 'equal access' requirements that prevent such discrimination, as we did with [Tele-Communications Inc.]'s recent acquisition of Liberty Media." She also said the department would guard against cross-subsidies and it will oppose any proposal by a company to merge with or buy out a competitor in a given geographic area.

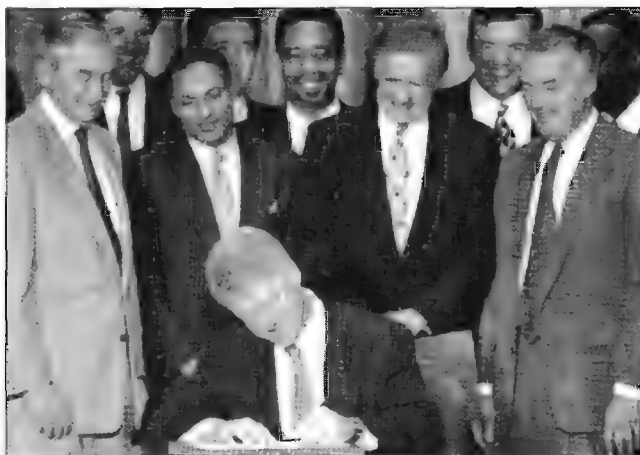
FCC commissioners last week approved the agency's reorganization, which will affect about 20 top staff members. The reorganization also creates two bureaus; however, the new Wireless Bureau was not included in last week's vote, according to Mary Beth Richards, special counsel for reinventing government. Action on that bureau has been delayed until incoming chief Regina Keeney arrives. Keeney has not yet left her job as minority counsel for the Senate Commerce Committee. The other new bureau, the Office of International Communications, will handle all crossborder issues and some satellite-related matters. Also under the reorganization, what was the Office of Small Business Activities was expanded and renamed the Office of Commu-

tions Business Opportunities.

FCC Commissioner Andy Barrett last week said the agency's Office of Communications Business Opportunities will promote participation of minorities, small business people and women in communications. Barrett also told the National Latino Telecommunications Task Force that the FCC is considering additional incentives to help these "designated entities" participate in ongoing personal communication services auctions. "We will be considering issues pertaining to capital formation, holding requirement, investment incentives, attribution and management agreements in the near term," Barrett said.

The changing of the guard of the Corporation for Public Broadcasting's board of directors last Tuesday was not a restrained affair. Henry J. Cauthen, president/general manager,

South Carolina Educational Commission, was chosen to succeed Shelia Tate, president of the public affairs firm Powell Tate and press secretary to then-First Lady Nancy Reagan. But before the vote by secret ballot, board member Victor Gold, a speechwriter for then-President Bush, raised his voice and pounded the table to make his point. He objected to the fact that new board member Frank H. Cruz couldn't attend the annual meeting in Washington, so listened via speakerphone from his home in California. Cruz cast his votes via Federal Express and fax. "Welcome to Port au Prince. This is highly irregular," Gold fumed. CPB bylaws, however, allow for special telephonic meetings. After Cauthen's selection, Carolyn R. Bacon was elected vice chairman of the board. She is executive director of the O'Donnell Foundation, Dallas. Bacon replaces Martha Buchanan, a developer and former anchorwoman. The chairman and vice chairman serve two one-year terms.



President Clinton signs into law a lending bill that will benefit the radio industry. The new law should help radio stations gain as much as \$50 million more per year in advertising revenues from automobile dealers and leasing companies. The law also eliminates some of the disclosures required when advertising such as automobile loans and leasing is aired on the radio. Looking on at the Sept. 23 signing are, from left, front row: Treasury Secretary Lloyd Bentsen, Agriculture Secretary Mike Espy and Sens. Donald Riegle (D-Mich.) and Paul Sarbanes (D-Md.). Back row: Sen. John Kerry (D-Mass.), and Reps. Thomas Foglietta (D-Pa.), Bobby Rush (D-Ill.) and Thomas Ridge (R-Pa.).

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**Broadcasting
& Cable**

Companies combine to customize radio

Addressable network control and disk storage could produce customizable feeds

By Chris McConnell

Arrakis Systems and Wegener Communications are trying to bring interactivity to the world of radio automation.

The two companies have announced an effort to combine Wegener's addressable network control technology with the disk-based audio production hardware manufactured by Arrakis. The resulting Digitally Integrated Satellite Control (DISC) system, the companies say, will allow program networks to customize the audio feed they send to each affiliate. The companies envision a network in which users could remotely adjust the schedules, spots and even programming going out to each affiliate.

"You can now customize each radio station and sell multiple outlets in the same market," says Jay Batista, Wegener's U.S. sales manager. Program networks, Batista says, will be able to use the combination of addressable signals and digital storage to alter the signals enough to market them to more than one broadcaster in a given market.

Components of the envisioned system include the Arrakis Gemini and Digilink workstations. The Arrakis workstations hold audio in compressed or uncompressed form and boast an installed base of about 1,000 machines, the company says. Batista says that use of the workstations will

vary with each network but that those wishing to transmit the customized feeds likely would install a Gemini unit at the network headend.

The Wegener Addressable Network Control System technology will allow the network to assign a feed to one or more affiliates. Jon Young, Arrakis vice president of worldwide sales, says his company plans to install the Wegener DR96 series digital audio receivers for accepting the addressable feeds in its workstations. Equipment incorporating the Wegener receivers, he adds, should be ready for delivery in January.

The addressable network control technology—an eight-year-old product—currently is used by several broadcast operations, including Fox. Although the Arrakis workstations are not new either, both companies cite a more recent market agreement on compression algorithms as a reason for combining their technologies now. Broadcasters, Arrakis's Young says, "obviously" have chosen MPEG-2 compression as an industry standard.

Young adds that the new system will be able to accept return signals from remote affiliates. Stressing the importance of "bidirectionality," he says the automation equipment will interface with any one of a variety of land lines to allow remote sites to talk back to network operators.

"We're creating a two-way super-highway," says Young, citing the abil-

ity of affiliate station crews to send E-mail back to network control centers.

Both companies say prices for the system will vary according to the level of functionality each network wants. Batista says the network headend equipment will range between \$25,000 and \$150,000, depending on how many add-on features users want. At the affiliate, he says, equipment could cost \$5,000-\$20,000 for the integrated receiver and storage system.

"There's a lot of flexibility," Batista says. The flexibility, Young adds, includes placing Digilink equipment at a radio affiliate, allowing for customization of feeds at either the network headend or the local station. A station could use the workstation to adjust playback times for programming received from a network or otherwise alter the incoming feed, the two companies say.

Broadcasters say they like the DISC idea, though not all express a need to customize each of their feeds. An important benefit, says Jones Satellite Networks Staff Engineer Bob Exum, will be the ability to localize network advertising. The network, he says, could use the system to allow an advertiser to transmit some spots to certain regions and different spots to others.

"This is something that is practical," adds Phil Shappard, director of satellite services at Moody Broadcasting Network. He says his network,

Cycle Sat fibers up

Cycle Sat Inc. is adding fiber to its commercial distribution system.

The Forest City, Iowa-based company has opened a fiber line between its Memphis duplicating facility and the Advanced Broadcast Video System fiber loop in California. The new fiber connection, the company says, will allow commercial producers in Hollywood to zap their ads back and forth for viewing and then to Memphis for distribution to broadcasters.

The material will travel over AT&T fiber from the Pacific Bell fiber loop to Memphis.

Cycle Sat distributes broadcast spots to about 600 TV

stations via satellite. The company also distributes material on the ground by way of FedEx. The new fiber link, says Cycle Sat's Ted Henry, will allow the likes of Universal or Disney to watch a movie preview and then send it on to Memphis for duplication or uplinking to the satellite.

"We want to insure that we're staying ahead of everything," says Henry, Cycle Sat's vice president of sales and marketing. He adds that the video will travel over the fiber uncompressed. The next step, Henry says, will be to establish a fiber link to New York, an event he hopes will take place within the next year.

—CM

which uses receivers from Wegener, already has looked into hooking its disk machines to the network control system.

Sun Radio Network's Bill Muncey says his network has no need to customize its talk-radio program feeds, although he says the setup might work

well for other operations, particularly for networks wishing to localize news feeds for a number of different regions. ■



A new cellular carrier is lining up to distribute FoNet's video-transmitting phone.

FoNet reach growing

New carrier to be added to FirstLook broadcast system

By Chris McConnell

FoNet is preparing to put another cellular carrier into the electronic newsgathering business.

The Tulsa, Okla.-based maker of video-transmitting cellular phones hopes this week to announce a marketing agreement with a nationwide cellular service that will put its product in more broadcast markets. One cellular carrier, GTE Mobilnet,

already offers the phones in markets served by its network.

The FoNet technology, FirstLook, uses a compression unit to accept video from a field VTR and digitize it for transmission over cellular channels. The phones employ a compression scheme from Intel Corp. that allows users to store video at fewer than 30 frames per second. The phones send the video over one or

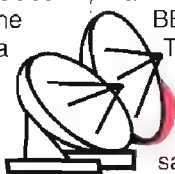
Cutting Edge

By Chris McConnell

PanAmSat last week announced a deal with Chinese Television Network for the distribution of Mandarin-information programming to the Asia-Pacific region as well as cities in North America. The network, owned by a Hong Kong media consortium, will distribute the programming from the PAS-2 satellite. The new customer becomes the 10th that PanAmSat has announced for its PAS-2 satellite.

TRW Space & Electronics Group last week said it will provide one of its leased C-band transponders for the delivery of news programming from the U.S. to Japan. TRW, which leases capacity from Columbia Communications Corp. on a NASA-owned Tracking and Data Relay Satellite (TDRS), has signed a pact with International Telecom

Japan (ITJ) to establish the international satellite link. The link will be the last portion of a satellite path that will deliver news, documentary and current affairs programming from



BBC World Service Television to Japan for a new Japanese cable TV and direct-to-home satellite channel. The BBC World Service audio and video signals will travel in digitally compressed form from British Telecom in London to the U.S. IDB Communications in Los Angeles then will transmit the signals via the TDRS satellite to ITJ's earth station in Japan.

Broadcast Electronics Inc. last week said it had bought Marti Electronics of Cleburne, Tex. Marti, a manufacturer of portable FM transmitters used to send remote broadcasts back to radio stations, will operate as a division of



West Amherst, N.Y., residents Douglas and Barbara Dubois helped the satellite home dish industry notch its 2-millionth subscription with a recent dish purchase. Commemorating the event are (l-r) Showtime Satellite Networks' Rene Neville, Mr. and Mrs. Dubois, Intertech Satellite Systems co-owner Jim Stephen and Showtime Senior VP Larry Reblich.

Broadcast Electronics. Broadcast Electronics says its acquisition will remain in Cleburne, and that Marti founders George Marti and M.W. MacClanahan will remain with the company through a transition period. The Quincy, Ill.-based Broadcast Electronics manufactures a variety of radio hardware that includes FM and AM transmitters, studio consoles and digital audio storage and automation systems.

In another technology transaction, Grass Valley Group has agreed to sell its graphics systems business to New Microtime Inc., a subsidiary of Andersen Group Inc. The combined units will oper-

ate under the name Digital GraphiX Inc. and will be headquartered in Bloomfield, Conn., although the graphics systems portion of the business will remain in Paramus, N.J. Grass Valley says it is divesting the graphics operation to concentrate on video production and distribution equipment, and that it expects the transaction to close by mid-October. After the closing, Grass Valley will continue to manufacture graphics products for the new unit for six months. The company says Digital GraphiX will assume service-and-warranty responsibility for all graphics products, including those sold under the Grass Valley name.

more cellular or land lines back to the station, where material is stored for playback on a host/player unit.

FoNet and GTE Mobilnet this spring embarked on a venture to market the phones to broadcasters in six markets (BROADCASTING & CABLE, May 2). The cellular carrier has offered the phones to top news departments in each market, along with a pledge to provide the system exclusively for one year. As part of the deal, broadcasters must display a GTE Mobilnet logo on the screen when showing FirstLook video.

The system has been placed with broadcasters in Austin, Tex. (KXAN-TV), Portland, Ore. (KATU), and San Francisco (KRON-TV), says Chad Boss, FoNet vice president of marketing. GTE Mobilnet is negotiating with broadcasters in Raleigh, N.C., and Houston, also two of the six markets originally targeted for the phones, Boss says.

Since launching the venture, GTE Mobilnet's Paul Fasi says, the cellular company has expanded beyond the original six markets to offer the phones to all the areas reached by its

cellular network.

As part of its pact with a new cellular carrier, Boss says, the company plans to announce the implementation of its system with up to eight more

broadcasters. The company plans to introduce a new version of the system at this month's Radio-Television News Directors Association show in Los Angeles. ■

WGN-TV moves to digital

Control room remake targeted for completion this month

By Chris McConnell

Chicago superstation WGN-TV is readying its operation for the digital era.

The Tribune Co.-owned broadcaster is putting in new equipment to keep its signal in the serial component digital domain before transmitting it. Component signals allow for improved picture quality by separating color information from the rest of the video signals. WGN-TV is moving to the component digital environment as part of a project to install a new control room complex.

"Serial component is the way we need to be," says WGN-TV Director of Engineering Marc Drazin, adding that

the upgrade represents the station's first foray into the format. Keeping the video signals in the digital domain, he says, will allow the station to deal with any digital compression schemes that may come. Tribune Broadcasting Engineering Director Ira Goldstone agrees, citing the current growth in compression applications and the prospect of eventual digital transmission.

The strategy has prompted WGN-TV to put in a Sony DVS 8000C serial component switcher as part of its control-room-complex project. The equipment upgrade, budgeted at just over \$2 million, includes a new control room, a separate audio control room, a videotape-playback facility and a "news center" for coordinating incoming satellite feeds.

The news center, Drazin says, will relieve a bottleneck at the station's transmission-control operation by separating the news feeds from the rest of the satellite traffic. New equipment going into the station includes Sony Betacam SP machines, a combined Venus/Jupiter router from BTS and an intercom system from RTS Systems.

The station's shopping list does not include any of the new disk-based video file servers. Drazin says the station is interested in the technology, but is holding off on investments for now. "That's the next generation," Goldstone says.

The hardware that WGN-TV is buying will support all of its news operations, which include an hour-long morning news show launched last month. The station in September also put a new set on air for its news productions.

WGN-TV hopes its control room complex will be ready by late this month, in time to begin training on the new gear before the November sweeps. The station will not be rushing to put the new equipment to use, however. "We're going to approach it slowly and deliberately," Drazin says. ■

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Director of News. To manage and direct daily operations of the newsroom. Must have managerial skills as well as news skills. Send resumes to: Jamie Politz, P.O. Box 2906, Baton Rouge, LA 70821. EOE.

National Sales Manager. Position available at top 75 market affiliate. We are seeking previous NSM, or rep experience combined with in-station selling experience. Familiarity with research, qualitative, or promotional sales are a plus. Send resume to Box 00126 EOE.

Regional-Local Sales Manager: Outstanding opportunity for right candidate in a 100+, fast growing market. ABC affiliate with 2 satellites. Minimum of 2 years small market management experience required. Submit resume, references and details of 1993 sales records to: G.S.M., KRCR-TV, P.O. Box 992217, Redding, CA 96099. No phone calls. EOE.

Director of Operations. One of the fastest growing independent TV stations in the country's top 25 market is adding to its management staff. Reporting to the General Manager, this position will have supervision and leadership responsibilities in the area of programming and promotions, production and master control departments. Strong supervision and leadership skills within broadcast operation a must. College degree and 5 years broadcast experience in management capacity required. Send letter, including salary requirements and resume to: WKCF-TV18, 602 Courtland Street, Suite 200, Orlando, Florida 32804. EOE.

Advertising and Marketing Manager: WAVE 3, Louisville (NBC/Cosmos Broadcasting Corporation) is looking for the right person to take over an Emmy Award winning Promotion Department if you think aggressive news promotion is the most important thing you can do at a television station, you could be the right person. Minimum 5 years experience in advertising and marketing. Send resume and non-returnable tape by October 31st to Personnel, WAVE-TV, P.O. Box 32970, Louisville, Kentucky 40232. EOE.

Assistant News Director. For California Central Coast affiliate—key member of News Department management team. Primarily functions as executive producer over early, mid-day, and evening newscasts for this #1 rated television station. Responsible for writing, producing, graphics, teasers, etc. Must have at least 2 years solid line producing experience. Please send resume and tape of a broadcast you've recently produced to: KSBW-TV, Attn: Dan Bozzo, News Director, Dept. A, 238 John Street, Salinas, CA 93901. No phone calls, please EOE.

National Sales Manager: KDSM-TV in Des Moines, Iowa is looking for a National Sales Manager. Candidate should have previous national sales or rep experience. Excellent growth opportunity with this Fox station. Please send resume to: KDSM-TV, P.O. Box 21070, Des Moines, Iowa 50321. KDSM is a River City Broadcasting station. Women and minorities are encouraged to apply. Equal opportunity employer.

Director, Educational Television Services. Western Kentucky University seeks a multi-talented Director of Educational Television Services which includes WKYU-TV (Ch.24); a campus cable system; distance learning, television production services; and television production lab. WKYU-TV is a LUD-PBS affiliate, SECA member, and regularly provides productions for Kentucky Educational Television, the state network. WKYU-TV also originates an eight-market basketball network. Channel 24's small but accomplished staff has been recognized with regional Emmy awards, plus numerous other national and regional production honors. The distance learning facility operates two origination studios serving three extended campus locations. A campus cable system serves all residence halls. Production services for all campus educational video and multi-media needs, and external contract work. Facilities include one-inch and Betacam Edit bays, 3-D animation graphics and remote truck. Located in Bowling Green, KY, a growth market one hour north of Nashville, TN, Western is a comprehensive state university. Bowling Green has a population of over 45,000. The city is the retailing, medical, legal and industrial center of south-central Kentucky. Bachelor's degree required, Master's degree preferred. Minimum of three years experience in a mid to upper level programming-production-operations public broadcasting management position. University experience would be helpful. Position open until filled. Applicants should provide a letter of application, resume, three references and any additional supporting material of choice to Director of Human Resources, Western Kentucky University, 1 Big Red Way, Bowling Green, KY 42101-3576. Women and minorities are encouraged to apply. An affirmative action/equal employment opportunity employer.

HELP WANTED PUBLIC RELATIONS

Chicago TV Station needs experienced person to help implement "must carry" provision. Excellent salary. P.O. Box 573, Tinley Park, Illinois 60477

HELP WANTED SALES

VICE PRESIDENT OF LATIN AMERICAN SALES

The American Television Sales arm of BBC Worldwide Television, one of the leading marketers of international TV programming, seeks a progressive self-starter to initiate and develop program sales to the Latin American market.

The division is responsible for exploiting the largest television library in the world, through the coproduction and licensing of BBC programs in the Americas

The ideal candidate will have experience in a television-based sales operation with oversight of the Latin American territory. Fluency in Spanish is essential, as is a demonstrated track record of success in achieving sales targets and deadlines. The position will be based in either Los Angeles or New York, with significant travel requirements.

Salary commensurate with experience and attractive benefit package included.

Please forward your resume in confidence to:



BBC Lionheart Television, Human Resources Dept., Suite 2220, 630 Fifth Avenue, New York, NY 10111.

Account Executives, WAKC-TV, Cleveland/Akron experienced local salespeople needed for ABC affiliate. If you are aggressive, creative and have excellent communication skills, send your resume to: Peter Acquaviva, WAKC-TV 23, 853 Copley Road, Akron, OH 44320. EOE, M/F

Account Executive, KLJB Davenport. If you have TV sales experience, are computer literate, possess analytical skills, are aggressive, have a great attitude, can grow existing accounts and develop new business, and want to learn and earn, rush your resume to: Matt Pryor, GSM, KLJB-TV, 937 East 53rd Street, Davenport, IA 52807. EOE.

HELP WANTED TECHNICAL



ENGINEERING MANAGER

Turner Broadcasting System, the leading News, Sports and Entertainment system in satellite communications, has a career opportunity for an engineer with management experience. This position requires an extensive background in television engineering and a B.S. in Electrical Engineering. The individual selected will need familiarity with state of the art serial component digital facilities.

Send resumes to:

Jim Brown, Corporate Engineering
Turner Broadcasting Systems, Inc.
One CNN Center
Box 105366
Atlanta, Georgia 30348-5366
(404) 827-1638 Work
(404) 827-1835 Fax

TBS is an equal opportunity employer.

WFSB, a Post-Newsweek Station, seeks experienced 1st Editor. Includes commercial production, promotion and special presentations. Grass Valley 300 Switcher, Sony 9000 Editor, Chyron and DVE. Creativity, client friendly attitude and minimum one year computer editing experience required. Send tapes and resume to: Hope Etheridge, Business Manager, 3 Constitution Plaza, Hartford, CT 06103-1892. EOE.

Engineering Maintenance Technician: CBS affiliate has an immediate opening for an Engineering Maintenance Technician. Mostly Grass Valley and Sony equipment. Applicant should have a minimum two years experience repairing broadcast systems, with strong emphasis in the repair and alignment of News ENG equipment. SNV and personal computer experience a plus. Applicant should have FCC General Class License, SBE certification or Associates Degree in electronics. Send resume, salary requirements to Michael DeWire, Chief Engineer, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls. M/F/EOE.

Chief Engineer needed to take hold and move a top 75 market station into the future. Applicant will need impeccable communications and capital budgeting skills. Applicant must have 3-5 years managerial or assistant managerial experience including full knowledge of station operations with a strong news emphasis. Candidate should be fully computer literate and slip right into a high level of station automation including newsroom computer, robotics, master control systems and an automated G-Line transmitter and very soon, digital. Engineering degree preferred. EOE. Candidates meeting the above requirements, send resume to: WOWT/Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356.

Television Engineer, WVVI, Washington, DC UHF independent seeks engineer experienced in all phases of broadcast operations with emphasis on transmitter and microwave systems maintenance FCC license. EOE. Contact Elwood Edwards 2156-535-7831

HELP WANTED NEWS

EDITORS

We do things differently here. If you have experience, are willing to learn a few things and unlearn a few others, send a non-returnable tape to

News Director, KNXY-TV,
4625 South 33rd Place,
Phoenix, AZ 85040.
EOE.

PRODUCER

ABC-to-be looking for experienced producer for the most challenging newscast you'll ever produce. Show stackers need not apply. Send resume and last night's newscast to

News Director, KNXY-TV,
4625 South 33rd Place,
Phoenix, AZ 85040.
EOE.

ASSIGNMENT EDITOR

Did your lead story come from this morning's newspaper? Then please don't apply. But if you break original stories, beat the other guys on spot news, and can think outside the square...send resume to

News Director, KNXY-TV,
4625 South 33rd Place,
Phoenix, AZ 85040.
EOE.

News Promotion Writer/Producer

CREATIVE DYNAMO WANTED!

We're the top news station in the top news market, and we're looking for a WRITER/PRODUCER to join our award-winning team. You must have at least two years experience in TV news promotion, great writing ability and production skills. If you have terrific ideas and know how to execute them, send your best spots and resume to:

Lindy Spero, VP Creative Services,
WTTG Fox Television
5151 Wisc. Ave., N.W.

Washington D.C. 20016



AN EQUAL OPPORTUNITY EMPLOYER

KETV, Omaha, Nebraska, has an immediate opening for a specialty reporter to cover stories on government mismanagement, fraud and waste. Qualified individual will have at least three years broadcast news experience with demonstrated investigative ability. Must be thorough and creative. This is a high profile position. Applicants must have extensive on-air and live background. A college degree is required. Send resume and non-returnable tape to: Rose Ann Shannon, News Director, KETV, 2865 Douglas Street, Omaha, Nebraska 68131 EOE.

Chief Editor/Videographer: Houston Public Television seeks imaginative and resourceful technician to serve as the lead videotape editor/post production specialist, and as a videographer for station productions. Qualifications: Candidates should have a Bachelor's degree in Radio-TV or related field and/or 5 years equivalent experience in broadcast TV Post Production and EFP situations. Thorough understanding of and practical experience with Sony based computer editing systems and Grass Valley production switchers preferable. Knowledge of and experience with vectorscopes, waveform monitors and routing switchers essential. Candidates must exhibit leadership qualities, be able to solve problems and make decisions under pressure, work well with others in a team atmosphere, and be available for evening and weekend assignments. Salary to low \$30K/year. DOE. Resume with three references, equipment list and tape to: Flor Garcia, KUHT-TV, 4513 Cullen Boulevard, Houston, TX 77004. Application deadline is 10/21/94. KUHT is licensed to the University of Houston and is an equal opportunity employer. Minorities and women are encouraged to apply.

Are you one of the best reporters in the business? If so, you'll work well with the rest of our team. Extremely committed and well-equipped CBS affiliate in one of the most competitive markets in the country is looking to add to its already great reporting staff. Aggressiveness, enterprise and a demonstrated ability to humanize the story are the requirements for this general assignment position. If you've got these talents along with at least three years experience, please send non-returnable tape and resume to: Phil Bell, Executive Producer, WTVF, 474 James Robertson Parkway, Nashville, TN 37219 WTVF is an equal opportunity employer and encourages applications from members of minority groups. No phone calls, please.

Assignment Editor. Looking for highly organized, motivated team player to run the desk. Must have previous desk experience and proven news judgment. Great quality of life in fast growing city. Send resume and desk philosophy to Emily Neilson, KLAS, 3228 Channel 8 Drive, Las Vegas, NV 89109.

Anchor/Reporter needed for African-American public affairs program. Position requires skills in field productions, news, writing, and beta editing. Send resume and tape to Prince Wooten, CN 777, Trenton, NJ 08625.

Missouri affiliated television station expanding news department. Accepting applications for Weekend anchor/reporter; weekend weather/news reporter; videographers (2); reporter. Minimum three years commercial TV news experience. Resumes and non-returnable tapes to Box 00128 EOE.

News Anchor - WCBF-TV in beautiful Charleston is looking for the right co-anchor for our Emmy winning, Edward R. Murrow winning newscast. Person will also produce investigative reports. Not for beginners 3/4" non-returnable tape, resume and references to News Anchor, WCBF-TV, P.O. Box 879, Charleston, SC 29402 EOE, M/F, drug test mandatory. Prior applicants need not apply. Phone calls will disqualify you.

News Promotion Producer - Top 40 affiliate needs experienced Promotion Producer. Duties include series, image, and daily topical promotion. If you have strong writing skills, an eye for shooting and can edit with the best, rush tape and resume to: Mike Mastrullo, Promotion Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls accepted EOE

Week-end Weather + Report 3 days a week at KCCI-TV, Des Moines. Meteorologist preferred. Tapes and resumes to: Dave Busiek, KCCI-TV, 888 9th Street, Des Moines, IA 50309 EOE.

Senior Videotape Editor. The Christian Broadcasting Network, an international evangelical television ministry located in Virginia Beach, Virginia, is seeking a highly skilled Senior Videotape Editor. The successful candidate will possess the following qualifications: Experience as a videotape editor at a major production or broadcast facility; experience in television production and postproduction; experience designing DVE generated effects, and good computer skills. Experience with Infinity, Grass Valley 200 and D-2 a plus. If you meet the listed criteria and share our vision and purpose, call our 24-hour line (800) 888-7894 to request an application. For full consideration, applications must be received by CBN no later than 17 October 1994. Resumes without applications will not be considered.

Editor. Busy, growing production house looking for a technically savvy artist to operate on-line computer-based edit suite. Good aesthetic sense and excellent client skills a must. Send resume salary requirements and sample reel to: Media General Productions, P.O. Box 10800, Chantilly, VA 22021-0800, Attention: Human Resources. EOE, M/F/D. No phone calls please

News Anchor. Medium market sunbelt, minimum 4 years experience. Send tape, resume and salary requirements to Box 00129 EOE.

Wanted - Editors: Fast growing, well-established Post Production House in Bristol, CT is looking for experienced editors for National and International clients. Sony 9100, GVG Switchers, D-2, DPM-700, Infinity, and Avid. Please fax resume to (203) 584-4130.

Photographer: We are looking for a quality photographer who can capture those special moments. You need a minimum two years television news photography experience (not sports, but news). Team players who want to work with the best equipment should send a non-returnable tape, resume and salary history to: Jack Rusak, Chief Photographer, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls. M/F/EOE.

Reporter - WSAZ-TV, a division of Lee Enterprises, seeks an aggressive, enterprising reporter who writes well, generates stories that make a difference in people's lives, passionately pursues quality journalism, tell stories creatively and is strong live. We are a dominant number one NBC affiliate in the nation's 55th market - serving West Virginia, Ohio and Kentucky viewers. Please send tapes to Ken Salvaggi, News Manager, WSAZ-TV, 645 5th Avenue, Huntington, WV 25701. EOE.

Reporter/Anchor - WCBF-TV in beautiful Charleston seeks an aggressive journalist to produce general assignments and investigative reports. Will also be considered for weekend co-anchoring. College degree, prior commercial television experience preferred 3/4" non-returnable tape, resume and references to News Director, WCBF-TV, P.O. Box 879, Charleston, SC 29402 EOE, M/F, drug test mandatory. Prior applicants need not apply. Telephone calls will disqualify you.

TV News Evening Anchor. Camera charisma isn't enough. You also need solid writing and reporting skills. Will produce and anchor our primary newscasts at 6 and 11 pm weeknights. 3 years professional on-air work required including experience in producing and anchoring half-hour newscasts. No beginners, no phone calls, no faxes. Send letter, resume and 3/4" VHS tape. Enclose self-addressed stamped envelope for tape return. Send to: Evening Anchor, WVIR-TV, 503 East Market Street, Charlottesville, VA 22902. EOE.

TV News Producer: Responsible for content of daily newscasts. Must be creative, imaginative, and an excellent writer. Will supervise, manage, and lead other production and news personnel. Prior TV news experience and good people skills required. Please send resume and tape to Billy Otwell, Assistant News Director, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

For all your Classified Needs Call Antoinette Fasulo

Tel: 212-337-7073 • Fax: 212-206-8327

Morning/Noon Weathercaster. Also local health reporter Kavours weather system. Send non-returnable tape/resume to Pete Michenfelder, WJBF-TV, ND-4, 1001 Reynolds Street, Augusta, Georgia 30903 EOE.

WBNS-TV has an immediate opening for a Promotion Writer/Producer. To be considered you must have at least three years of news promotion experience, a reel full of recent promos that make me want to watch and be able to explain why working with a team is better than working on your own. Send resume and reel to: Tim Mason, WBNS-TV, 770 Twin Rivers Drive, Columbus, Ohio 43215. WBNS-TV is an equal opportunity employer.

WAFF-TV has the following job opening: Full Time Executive Producer - Job requirements include 5 years experience as a manager. College degree a must. Must have a clean driving record and pass drug test. Job description - creative, detail-oriented person to oversee newscasts, news specials and special projects. Must be an excellent writer. Will be in charge of content and "on-air" look of all news product. Closing date: October 10, 1994. Absolutely no phone calls please. Send resume to: WAFF-TV, Human Resources Manager, P.O. Box 2116, Huntsville, AL 35804. WAFF is an equal opportunity employer.

Troubleshooter Reporter: Top 20 market sunbelt station looking for experienced Troubleshooter/Action Line reporter to start similar unit. Successful candidate will have at least two years direct experience in this type of reporting along with solid general reporting and live skills. Please send 3/4" or Beta tape of your best reporting in this category along with resume, references, salary requirements and a detailed description of how you would operate our unit. Reply to Box 00121 EOE

Top rated television station has immediate opening for 11 p.m. news producer. Applicants must have previous news producing experience, sound journalistic judgement and good writing and organizational skills. Send resume tape, writing samples and a statement of your news philosophy to: Gary Hanson, WKBN-TV, 3930 Sunset Boulevard, Youngstown, OH 44512. No calls. EOE.

Has videotape editing got you down? It doesn't have to be a thankless job. Nashville's leading news station is looking for a Chief Videotape Editor to manage our newly renovated editing area. If you are an experienced videotape editor with leadership ability and ideas ready to be listened to in a teamwork environment, send a non-returnable tape and resume to: Phil Bell, Executive Producer, WTVF-TV, 474 James Robertson Parkway, Nashville, TN 37219. No calls, please. WTVF is an equal opportunity employer.

Full-Time Reporter. WCSC-TV is seeking a reporter with a minimum of two years full-time, on-camera experience at a commercial television station. This is not an entry level position and only those with the specified qualifications will be considered. Video tapes will not be returned and absolutely no phone calls will be accepted. Resumes and to Debbie Hiett, WCSC-TV, P.O. Box 186, Charleston, SC 29402. EOE/M-F.

Promotion Writer/Producer: Competitive Top 50 Southeast affiliate is seeking an experienced Senior Promotion Writer/Producer. Strong creative writing and production skills demonstrating a cutting-edge style a must. News is our #1 priority. You must be a team player committed to excellence. Rush resume and tape to Box 00127 EOE.

Promotion Writer/Producer. KETV has an immediate opening for a writer/producer with two years experience in television promotion. We're an aggressive department with a great news product and a plan on how to promote it. Send resumes/tapes to Phil Clark, KETV, 2665 Douglas Street, Omaha, NE 68131. No phone calls please EOE.

HELP WANTED PROGRAMMING PRODUCTION & OTHERS

On-Air Design Director

Tribune Company's CLTV News has an opening for a Senior Designer and a Graphics Designer. CLTV is one of the nation's largest 24-hour regional news operations.

The Senior Designer is responsible for the channel's on-air look and oversees the design staff. Previous TV graphics experience, preferably on Quantel, Paintbox or ColorGraphics DP-MAX, required.

The Graphics Designer is responsible for creating news graphics and contributes to the channel's on-air look. Previous TV graphics experience, preferably on Paintbox or ColorGraphics DP 4:2:2, required.



Send tape and resume, but please don't call:
Attention: Niki Lamberg
2000 York Road, Suite 114, Oak Brook, IL 60521
An equal opportunity employer

WSB-TV, Atlanta has an immediate opening for a photographer/editor in our award-winning Local Programming department. To get this job, you must be able to show on your resume tape strong shooting, editing and lighting skills in the news magazine/documentary style. You must have worked as a P/E in mid to large markets for the last 5 years. You must be willing to have a flexible schedule and have the ability to deal well with people. This job is a lot of work but it is also a great opportunity for the right person. EOE. No phone calls, please. Your tape speaks for you on the first round, so blow me away. Deadline: October 14. Mark Engel, WSB-TV, 1601 West Peachtree Street, Atlanta, GA 30309.

Assistant Producer: Seeking highly motivated, creative ideas persons with excellent interpersonal and organizational skills. Must be able to work independently in high stress environment. Responsibilities include booking and producing segments, typing, cue cards, and various administrative duties. Excellent writing and strong people skills are essential. Computer knowledge a plus. Send resume to: Michael Gelman, WABC-TV, 7 Lincoln Square, New York, NY 10023-0217. No telephone calls or faxes please. We are an equal opportunity employer.

Continental Television Network in Great Falls and Missoula, Montana is looking for a creative, take-charge production person. Skills must include writing, directing, shooting, lighting and editing TV commercials, promotions and long form videos. Send resume and demo tape to CTN, Inc., 118 6th Street South, Great Falls, MT 59405.

HELP WANTED PROGRAMMING PROMOTION & OTHERS

VideoArtWork

DP-Max, V8 Paintbox, Infinit, Mac Power PC, AVA-3, Avid, D-2 Edit Suite, A-72...

Are you aching to get your hands on graphics equipment like this? Do you have untapped potential and a penchant for quality design? Are you qualified for a creative position in a Top Ten market? If so, you might be the Graphic Designer or Senior Designer we're looking for.

We're the Dallas-Fort Worth NBC affiliate. We're big on News and gearing up for success. If you've got what it takes, prove it: send us your résumé and demo tape (Beta or 3/4" preferred.)

♦ David Wells, Art Director
KXAS-TV
3900 Barnett Street
Fort Worth, TX 76103

p.s. We have mild winters.



BLIND BOX RESPONSE

Box Number

245 West 17th St.

New York New York 10011

Tapes are now accepted

PROMOTION WRITER/ PRODUCER

KABC-TV, the #1 station in the #2 market, is looking for a cutting edge news Promotion Writer/Producer to take our daily news teases and promos to new heights. The successful candidate will have solid writing skills and a strong knowledge of graphics and post-production. Send your tape packed with great news spots and resume (no phone calls) to: William Burton, Director of Creative Services, KABC-TV, Dept. PWR-BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.



Director of On-Air Promotions. No guts, no glory. If you're interested in working hard and making a name for yourself in the third largest television market, check this out! WCIU-TV is signing on this January and you could be responsible for helping to create the entire look and attitude of Chicago's newest independent station. This is a working manager's position with a lot of freedom. Responsibilities include running day to day operations of the promotion department and it's personnel (people skills are important as you will be supervising and scheduling work for others), copy writing, editing and creating brainstorming capabilities a must. If interested, send tape and resume to Dave Ward, WCIU-TV, 141 West Jackson, Chicago, IL 60604. EOE. (No phone calls please).

Strong, Southeast ABC affiliate looking for aggressive No. 2 in Promotions Department. If you work best under stress, can write compelling copy, and have the ability to edit it all together, send us your reel. Although primary focus will be topical promotion, you must also be able to organize public relations projects and create all types of news promotions. Must have 2-4 years experience and creative flair for attracting viewers. College degree in broadcasting or related field required. Minorities are encouraged to apply. Send 3/4" reel, resume, and cover letter to WAAY-TV, Attention Daryn Leigh, Promotions Manager, 1000 Monte Sano Boulevard, Huntsville, Alabama 35801. No phone calls. Pre-employment drug testing. EOE.

Promotion Whiz Wanted. Chicago's CBS O&O, WBBM-TV, Chicago's CBS owned station, is looking for a top notch Promotion writer/producer to join our creative team. Candidates must have a creative imagination, superior writing skills, knowledge of film, video and audio production, a great sense of graphic design, and most importantly you must be a team player. If you want to be a part of the best creative staff in Chicago, send your reel to: Lori Terwell, Promotions Manager, WBBM-TV Chicago, 630 North McClurg Court, Chicago, IL 60613. Equal opportunity employer.

For all your Classified Needs Call Antoinette Fasulo

Tel: 212-337-7073 • Fax: 212-206-8327

WDTN is looking for a talented promotion writer/producer to join our marketing and promotion department. Responsibilities include the writing and production of daily topicals as well as image, and special projects. Applicant should have two years experience in TV promotion or news, superior writing and editing skills and post production experience. College degree preferred. Work schedule must be flexible. Should be computer literate. Send resume and tape to Personnel Adm., WDTN TV2, P.O. Box 741, Dayton, Ohio 45402 M/F/V/H.

HELP WANTED ADMINISTRATION

P/T Mature Gal Friday for TV distribution company. 2 days 9am/5pm. Computer knowledge, phones. Call Dolly at 212-683-8220.

PUBLIC NOTICE

The Executive Committee of the Public Broadcasting Service will meet at 9:00 am on October 21, 1994 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes reports from PBS officers and Board committees on satellite operations, finance, programming, education services, video marketing, development and other business.

The public television Interconnection Committee will meet at 9:00 am on October 20, 1994 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes a report on satellite operations, CPB interconnection agreement, FY 1996 interconnection budget, transponder utilization, and other business.

The Subcommittee on Budget, Finance and Audit of the PBS Board of Directors will meet in executive session beginning at 1:00 pm on October 20, 1994 in the offices of the Public Broadcasting Service, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes FY 1996 budgets, stations on deferred payment schedules, and reports from task forces and officers.

SITUATIONS WANTED PROGRAMMING PRODUCTION & OTHERS

Videographer/Editor: 5 years experience, news and documentary style. Seeking to grow with new team. Ready to relocate. Call Chris (205) 391-0426.

PROGRAMMING SERVICES

National Weather Network
Localized TV weathercasts Via Satellite
including your own ON-AIR Meteorologist



- * A new local SALES Opportunity!
- * Short form stand alone insert updates!
- * Full length Weathercast with Anchor toss!
- * Completely customized for your market!
- * Experienced AMS ON-AIR Meteorologists!
- * Cash/Barter cost effectiveness!

Call: Edward St. Pe' 601-352-6673

SITUATIONS WANTED TECHNICAL

Seasoned team of Engineering and Production personnel seeking a new challenge; Startups, Production and Operation. With your resources and our talent, we will build a bright and prosperous future together. Reply to Box 00099 EOE.

Technical Manager seeks challenge. Computer-literate leader, good people and money manager. Excellent negotiator, bargaining units and purchase. Experienced in RF and Studio Facilities design/construction, ongoing management. Startup or upgrade ideal. Available near future. Reply to Box 00132.

SITUATIONS WANTED NEWS

News writer: Former CNN, ABC local seeks same. Can edit, report. Will relocate, preferably warm climate. Call Paul (212) 535-3645.

RESUMES

RESUMES RESUMES

If your resume isn't a "WINNER", it's a "KILLER". Do it right, call: Career Resumes - Free consultation, 800/800-1220. Free Critique and price quote, 800-927-4611 Fax.

CABLE

HELP WANTED SALES

Experienced Parties Only to sell forty seven features and several new series to cable. All new Experience and track record in selling to cable imperative. Call 703-758-2342.

**We'll give you
all the credit**

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or mail to:

Antoinette Fasulo

245 West 17th Street

New York, NY 10011

CABLE

HELP WANTED MANAGEMENT

MANAGER, CREATIVE SERVICES
CABLE TELEVISION

GIVE YOUR IDEAS A GREAT RECEPTION

You already know that Time Warner Cable of New York City is one of the most successful cable companies around. But you may not know that we're seeking a creative thinker to develop concepts, designs and layouts for direct mail, print ads, collateral and outdoor advertising.

You'll need 5-8+ years' experience in art direction/marketing, plus proficiency using the following software packages on the Mac: Quark X-Press, Adobe Illustrator and Photo Shop. The

ability to thrive in a fast-paced environment while juggling multiple tasks is essential, as is high-level production literacy. A college degree or equivalent is required.

If you want the opportunity to see your best ideas fly, send your confidential resume and salary requirements to: Manager, Human Resources, Time Warner Cable of New York City, 120 East 23rd Street, New York, NY 10010. Equal Opportunity Employer.



TIME WARNER
CABLE OF NEW YORK CITY

ALLIED FIELDS

HELP WANTED MANAGEMENT

MANAGER, NEW
PROGRAM DEVELOPMENT

Columbia House is the leading direct marketer of Video and Music entertainment products in the U.S. and Canada. Our dynamic growth has created an exciting opportunity in our midtown Manhattan headquarters for an innovative, knowledgeable Manager who will develop programming for our Video Library.

The Manager we seek will drive new product development, evaluate new video programs from outside sources, as well as get involved with all facets of series production, video packaging and distribution.

The candidate we seek will have a minimum of 8-10 years proven experience developing products, backed by significant knowledge of video and/or TV distribution, production and programming as well as a strong interest in pop culture. A Bachelor's degree is required; an MBA is preferred.

If you have the ability to thrive in a multi-project, entrepreneurial environment, submit your resume outlining your qualifications to: Manager, Recruitment & Placement, Dept. SFBC 103, Columbia House, 550 Madison Avenue, New York, N.Y. 10022-3211. (No phone calls, please). Equal opportunity employer m/t/h/v.



HELP WANTED INSTRUCTION

Baylor University. The Department of Communication Studies at Baylor University invites applications for an assistant professor in Telecommunication. This is a tenure track position, requiring a Ph.D. in Telecommunication, Communication Studies, or related field. Responsibilities include teaching classes and conducting research in mass communication theory and research methods, including mass media effects and social impact. Applicants should be willing to develop undergraduate and graduate courses and direct graduate theses. Salary is competitive depending on education and experience. Applicants should submit a letter of application, complete VITA, and three letters of recommendation by December 1, 1994, to Dr. Lee R. Polk, Chair, Department of Communication Studies, Baylor University, P.O. Box 97368, Waco, TX 76798-7368. Baylor is a Baptist university affiliated with the Baptist General Convention of Texas. As an affirmative action/equal employment opportunity employer, Baylor encourages minorities, women and persons with disabilities to apply.

HELP WANTED NEWS

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In re

**MICROBAND CORPORATION OF AMERICA,
THE MICROBAND COMPANIES INCORPORATED,
MICROBAND WIRELESS CABLE OF NEW YORK, INC.
MICROBAND WIRELESS CABLE CORPORATION**

Debtors

Chapter 11

Case Nos. 89 B 13215 (FGC)
89 B 13323 (FGC)
89 B 13325 (FGC)
89 B 13329 (FGC)

(Jointly Administered)

**AMENDED NOTICE OF HEARING TO CONSIDER THE (1) SALE OF
SUBSTANTIALLY ALL OF THE ASSETS OF THE DEBTORS' WIRELESS
CABLE TELEVISION BUSINESS IN THE NEW YORK METROPOLITAN
AREA AND (2) ASSUMPTION AND ASSIGNMENT OF EXECUTORY
CONTRACTS AND UNEXPIRED LEASES WITH RESPECT THERETO PURSUANT
TO SECTIONS 363 AND 365 OF THE BANKRUPTCY CODE**

TO ALL CREDITORS AND OTHER PARTIES IN INTEREST:
NOTICE IS HEREBY GIVEN as follows:

1. On September 19, 1994, the United States Bankruptcy Court for the Southern District of New York (the "Bankruptcy Court") signed an order (the "Amended and Restated Scheduling Order") pursuant to which, among other things, a hearing (the "Hearing") has been scheduled to consider certain transactions involving Microband Corporation of America, The Microband Companies Incorporated, Microband Wireless Cable of New York, Inc. and Microband Wireless Cable Corporation (collectively referred to herein as "Microband" or the "Debtors"). At the Hearing, an order pursuant to Sections 363 and 365 of title 11 of the United States Code (the "Bankruptcy Code") will be sought seeking authorization for the (a) sale of substantially all the assets of the Debtors' wireless cable television system in the New York metropolitan area, free and clear of all liens, claims and encumbrances and free of any stamp or similar tax requirements; and (b) the assumption and assignment of certain executory contracts and unexpired leases to the bidder (the "Successful Bidder"), if any, making the best offer, as determined by the Court, for the assets of the Debtors.

2. At the Hearing, the Court will consider the sale of all of Microband's assets and properties used or useful in the wireless cable system operated by Microband in the New York metropolitan area (the "Business") and Microband's assumption and assignment to the Successful Bidder of certain executory contracts and/or unexpired leases used in connection with the Business (collectively, the "Transaction").

3. The Transaction for which authority to consummate is sought contemplates that the Successful Bidder will acquire the Business for such consideration as may be approved by the Court (the "Purchase Price"). The bidding process shall take place in accordance with the Amended Approved Terms and Conditions of Sale, which was approved by the Amended and Restated Scheduling Order, and which is annexed to the Amended and Restated Scheduling Order as Exhibit A. The Amended Approved Terms and Conditions of Sale shall apply to all competing bids.

4. Pursuant to the Amended and Restated Scheduling Order, the Hearing to consider the Transaction will be held on December 22, 1994, at 10:00 am, or as soon thereafter as counsel may be heard, before the Honorable Francis G. Conrad, United States Bankruptcy Judge, at the United States Bankruptcy Court, United States Custom House, One Bowling Green, New York, New York 10004. The Hearing may be adjourned from time to time without further notice other than an announcement in open court at the Hearing of the adjourned date or dates for the adjourned Hearing.

5. The Amended Approved Terms and Conditions of Sale and the Escrow Agreement attached as Exhibit C to the Amended and Restated Scheduling Order may be modified at or prior to the Hearing to accommodate objections by interested parties. At the Hearing, the Court may enter such orders as it deems appropriate under applicable law and as required by the circumstances and equities of the Debtors' Chapter 11 cases.

6. Objections, if any, to approval of the Transaction shall be in writing, shall conform to the Federal Rules of Bankruptcy Procedure and the Local Rules of the Bankruptcy Court, shall set forth the name of the objectant, the nature and amount of any claims or interests held or asserted against the Debtors' estates or property, the basis for the objection and the specific grounds therefor, and must be served by hand, courier or overnight delivery service upon the following parties and filed with the Bankruptcy Court, together with proof of service thereof, so as to be received no later than fourteen (14) days prior to the Hearing: (i) Kensington & Ressler P.C., counsel for the Debtor, 400 Madison Avenue, New York, New York 10017, Attention: Howard D. Ressler, Esq.; Berlack, Israels & Liberman, counsel for the Official Committee of Unsecured Creditors, 120 West 45th Street, New York, New York 10036, Attention: Edward S. Weisfelner, Esq.; Edwards & Angell, counsel for TA Funds, 750 Lexington Avenue, New York, New York 10022, Attention: Sandra A. Ricmer, Esq.; Hebb & Gilin, P.C., counsel for New York Life, One State Street, Hartford, Connecticut 06103, Attention: Michael J. Reilly, Esq., and the Office of the United States Trustee, 80 Broad Street, 3rd Floor, New York, New York 10004-1408, Attention: Joseph Gibney, Esq.

7. Copies of the Amended and Restated Scheduling Order (with all exhibits thereto) are available for inspection during regular court hours at the office of the Clerk of the Bankruptcy Court, United States Courthouse, Fifth Floor, One Bowling Green, New York, New York 10004-1408, and may be obtained upon written request to the Debtors' counsel.

Dated: New York, New York
September 19, 1994

s/Francis G. Conrad
Honorable Francis G. Conrad
United States Bankruptcy Judge

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For the Record

FACILITIES CHANGES

Applications

Orlando, FL WUCF-FM 89.9 mhz—University of Central Florida seeks mod. of CP to make changes: ERP: 4 kw; ant. 53 m., and to change antenna height above ground for horizontal.

Palm Bay, FL WEJF(FM) 90.3 mhz—Palm Bay Public Radio Inc. seeks CP to make changes: ERP: 4.6 kw; ant. 59 m.

Chauncey, GA WQIL(FM) 101.3 mhz—GSW Inc. seeks mod. of CP to make changes: ERP: 33 kw; ant. 126 m.; TL: proposed site is on county rd. 138, 1.35 km NW of Orphans Cemetery near Eastman in Dodge Co., GA.

Hilo, HI KHAU-TV ch. 11—BBC License Subsidiary LP seeks CP to change TL: atop Nanihoa Hotel, 93 Banyon Dr., Hilo, Hawaii Co., HI; ant. -180 m.; ERP (vis): 30.9 kw.

Caldwell, ID KHEZ(FM) 103.3 mhz—Citadel Broadcasting Co. seeks CP to make changes: ant. 786 m.

Bloomfield, IN WBHQ(FM) 101.1 mhz—Willtronics Broadcasting Co. seeks mod. of CP to make changes: 2.504 kw; ant. 1098.2 m.

Denison, IA KDSN(AM) 1530 khz—M&J Radio Corp. seeks CP to add limited nighttime power of 12.5 w.

Lexington-Fayette, KY WJGG(FM) 104.5 mhz—J.L. Givens Associates LP seeks mod. of CP to make changes: ant. 145 m.; TL: antenna will be on farm located at 5654 Briar

Abbreviations: AFC—Antenna For Communications; ALJ—Administrative Law Judge; alt.—alternate; ann.—announced; ant.—antenna; aur.—aural; aux.—auxiliary; ch.—channel; CH—critical hours; chg.—change; CP—construction permit; D—day; DA—directional antenna; Doc.—Docket; ERP—effective radiated power; Freq.—frequency; H&V—horizontal and vertical; khz—kilohertz; kw—kilowatts; lic.—license; m—meters; mhz—megahertz; mi.—miles; mod.—modification; MP—modification permit; ML—modification license; N—night; pet for recon.—petition for reconsideration; PSA—presunrise service authority; pwr.—power; RC—remote control; S-A—Scientific-Atlanta; SH—specified hours; SL—studio location; TL—transmitter location; trans.—transmitter; TPO—transmitter power update; U or unl.—unlimited hours; vis.—visual; w—watts; *—noncommercial. Six groups of numbers at end of facilities changes items refer to map coordinates. One meter equals 3.28 feet.

Hill Rd. (Hwy 57), directly across from Lexington Blue Grass Army Depot in Lexington/Fayette Co., KY.

Midway, KY WAHY(FM) 107.9 mhz—Belhouse-Regenstrief Associates seeks CP to make changes: ERP: 6 kw.

Valley Station, KY WQNF(FM) 105.9 mhz—Valley Radio Inc. seeks mod. of CP to make changes: ERP: 1.264 kw; ant. 152.4 m.; TL: on Indiana Hwy 211, one mile E of Hwy 11 intersection, near Elizabeth, Harrison Co., IN

Rockland, ME WMCM(FM) 103.3 mhz—Rockland Radio Corp. seeks CP to make changes: ERP: 20.6 kw; ant. 235 m.; TL: Benner Hill, Rockland City, Knox Co., ME.

Southbridge, MA WQVR(FM) 100.1 mhz—Eastern Media Inc. seeks CP to make changes: ERP: 2.7 kw; ant. 121 m.

Grand Rapids, MI WLAV-FM 96.9 mhz—Michigan Media Inc. seeks CP to change:

ant. 149 m.

Monroe, MI WHND(AM) 560 khz—Greater Michigan Radio Inc. seeks CP to make changes in antenna system; change TL to 1 Radio Plaza Oakland Royal Oak Township, MI. Power night: 0.0139 kw, day 0.5 kw.

Byhalia, MS WHLE(FM) 94.9 mhz—Albert Crain seeks mod. of CP to make changes: antenna supporting-structure height.

Gluckstadt, MS WLIN(FM) 101.7 mhz—Aileron Communications Inc. seeks one-step application to change class from A to B.

Oxford, MS WQLJ(FM) 93.7 mhz—Oxford Radio Inc. seeks CP to make changes: ERP: 13 kw; ant. 139 m.; and to change antenna supporting-structure height.

Moberly, MO KZZT(FM) 105.5 mhz—FM-105 Inc. seeks CP to make changes: ERP: 28.7 kw; change class to C2 (per MM docket 93-99).

Poughkeepsie, NY WSPK(FM) 104.7 mhz—Straus Communications in the Hudson Valley seeks CP to make changes: ERP: 4.7 kw.

Rotterdam, NY WTRY-FM 98.3 mhz—Barry W. Sims, receiver, seeks CP to make changes: ERP: 6 kw.

Raleigh, NC WACN(TV) ch. 50—Tar Heel Broadcasting Inc. seeks MP to change: ant 599 m.

Millersburg, OH WKLM(FM) 95.3 mhz—WKLM Radio Inc. seeks CP to replace DA with non-DA antenna.

Ponca City, OK KPNC(FM) 100.9 mhz—KPNC Broadcasting Inc. seeks CP to make

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PROFESSIONAL/SERVICES DIRECTORY NEW RATES, EFFECTIVE JANUARY 1, 1994

52 weeks - \$55 per insertion
26 weeks - \$70 per insertion
13 weeks - \$85 per insertion

BY THE NUMBERS

BROADCASTING

Service	Total
Commercial AM	4,923
Commercial FM	5,070
Educational FM	1,708
Total Radio	11,701
VHF LPTV	527
UHF LPTV	1,023
Total LPTV	1,550
FM translators	2,233
VHF translators	2,253
UHF translators	2,441
Total Translators	6,927

Service	Total
Commercial VHF TV	559
Commercial UHF TV	598
Educational VHF TV	123
Educational UHF TV	240
Total TV	1,520

CABLE

Total systems	11,385
Total subscribers	58,834,440
Homes passed	91,433,000
Cable penetration*	62.5%

*Based on TV household universe of 94.2 million.

Sources: Nielsen, NCTA and FCC

changes: ERP: 6 kw.

San Juan, PR WCAD(FM) 105.7 mhz—Broadcasting & Programming Systems of Puerto Rico seeks CP to make changes: ant. 50 kw; TL: in rural area 3.3 km NE of village of Barrio Nuevo Puerto Rico. Municipio de Bayamon; antenna supporting-structure height.

Wakefield-Peacedale, RI WUAE(FM) 99.7 mhz—Bear Broadcasting LLC seeks mod of CP to make changes; ERP: 2.3 kw; ant. 163 m.; TL: 0.7 km SW of intersection of New

London Turnpike and Rod Rd., 0.66 km along bearing of 212 degrees true from Pine Hill. Washington Co., RI and to change antenna supporting-structure height.

Memphis KLSR-FM 105.3 mhz—Harold J. Davis seeks CP to make changes: ERP: 100 kw; ant. 148.4 m.; TL: 2.9 mi. due E of Hedley, TX, on County Rd

Breckenridge, TX KBIL(AM) 1430 khz—Buckaroo Broadcasting Inc. seeks CP to change hours of operation by adding night

power to 0.097 kw.

Coalville, UT KCUA(FM) 92.5 mhz—Community Wireless of Park City Inc. seeks one step app. to change channel 223A to channel 222C2.

Casper, WY KFNB(TV) ch. 20—Wyomedia Corp. seeks CP to change ant. 582 m.; ERP (vis): 58.9 kw.

Actions

Anchorage KXDZ(FM) 103.1 mhz—Granted app. of Pioneer Broadcasting Co. Inc. for CP to make changes: ERP: 27 kw, ant. -55 m.; TL: Tower located 9.7 km SE of Anchorage at 1590 degrees true; change class to C1 (per MM docket 93-139). Action Aug. 26.

Yellville, AR KCTT-FM 101.7 mhz—Granted app. of A&J Broadcasting Co. for CP to make changes: frequency to 101.7 mhz (per MM docket 92-176). Action Sept. 14.

West Palm Beach, FL WIRK-FM 107.9 mhz—Granted app. of Atlantic Broadcasting Corp. for CP to make changes; ant. 106 m.; TL: off Florida Turnpike, approx. 4.1 km S of crossover of Florida Turnpike with Seaboard Coast Lone Railroad Tracks. Action Sept. 7.

Kokomo, IN WZWZ(FM) 92.7 mhz—Granted app. of Mid-America Radio Group of Kokomo Inc. seeks one-step app. to change ch. to 223A. Action Sept. 8.

Smiths Grove, KY WBLG(FM) 107.1 mhz—Granted app. of Hilltopper Broadcasting Inc. for CP to make changes: ERP: 50 kw; ant. 150 m. Action Sept. 9.

THIS WEEK

Oct. 3—Zap—Tuning In to the Consumer, conference sponsored by the *Cable Television Administration and Marketing Society Inc.* Trump Plaza Hotel & Casino, Atlantic City. Contact: Ann Dorman, (703) 549-4200.

Oct. 3-4—Strategic Multimedia Conference. Sponsored by *Frost & Sullivan*. Lake Buena Vista, Florida. Contact: Amy Arnell, (800) 256-1076.

Oct. 4—Broadcasting & Cable Interface. Three-city teleconference (Washington, New York and Hollywood) co-sponsored by *Federal Communications Bar Association* and *Hollywood Radio & Television Society*. Information: Joan Miller, (212) 337-6940.

Oct. 4-5—*Television Bureau of Advertising's* Research '94. McGraw-Hill Building, New York, NY. Contact: Claire Sheridan, (212) 486-1111.

Oct. 4-5—Programacion '94! The Conference on Satellite Programming in Latin America. Park Lane, New York. Sponsored by *Kagan World Media*. Contact: Genni Russell, (408) 624-1536.

Oct. 5—1993-94 Science and Technology Achievement Emmy Awards, Marriott Marquis Hotel, New York City. Presented by *NATAS*. Contact: Robert F. Blake, (212) 586-8424.

Oct. 5—"Television's Evolving Alliances," seminar sponsored by *NATPE*. New York Plaza Hotel, New York. Contact: Jeff Eggleston, (310) 453-4440.

Oct. 5-8—*Pacific Northwest Cable Communications Association* convention. Cavanaugh's Inn at the Park, Spokane, Washington. Contact: Dawn Hill, (509) 765-6151.

Oct. 7-8—*American Women in Radio and Television* southeast area conference. Don CeSar Conference Center, St. Petersburg, Fla. Contact: Terri Dickerson-Jones, (703) 506-3290.

Oct. 8-10—*Tennessee Association of Broadcasters* 47th annual convention, Knoxville Hyatt Regency, Knoxville, Tenn. Contact: Whit Adamson, (615) 399-3791.

Oct. 9-12—*Interactive Marketing West '94* con-

Datebook

ference, Marriott Camelback Inn Resort, Scottsdale, Ariz. Contact: (310) 798-0433.

OCTOBER

Oct. 10-12—*KMB Video Journal* conference on "What Needs to Change in the Federal State Regulatory Systems in the Multimedia Age," Don CeSar Conference Center, St. Petersburg, Fla. Contact: Mike Belis, (813) 864-2983.

Oct. 10-14—*MIPCOM*, international film and program market for TV, cable, video and satellite. Palais des Festivals, Cannes, France. Contact: Barney Bernhard, (212) 689-4220.

Oct. 11—Cable TV rate filings seminar, Sheraton City Centre, Washington. Presented by *URBAN/Telecommunications*. Contact: (202) 416-1640.

Oct. 11-13—*Broadcast Cable Credit Association* seminar, The Sheraton Chicago, Chicago. Contact: Cathy Lynch, (708) 298-0200.

Oct. 11-13—*Mid-America Cable TV Association* 37th annual meeting and show, Kansas City Merchandise Mart & Convention Center, Overland Park, Kansas. Contact: Patty O'Connor, (913) 841-9241.

Oct. 12-15—*National Association of Broadcasters* Radio Show, Los Angeles. Contact: Rick Dobson, (202) 429-5350.

Oct. 12-15—*Radio and Television News Directors Association* international conference, Los Angeles. Contact: Dave Bartlett, (202) 659-6510.

Oct. 12-15—*Society of Broadcast Engineers* engineering conference, Los Angeles. Contact: John Poray, (317) 253-1640.

Oct. 12-15—*SMPTE* 136th annual technical conference, Los Angeles. Contact: Blaine Barker, (916) 781-1100.

Oct. 13-15—*National Religious Broadcasters'* Eastern chapter's annual convention. Sandy Cove Conference Center, North East, Md. Contact: Ward Childerston, (301) 582-0265.

Oct. 18-21—*NIMA International's* fifth annual meeting and trade exhibition. The Mirage, Las Vegas. Contact: David Savage, (202) 962-8342.

NOVEMBER

Nov. 5-7—*Community Broadcasters Association* annual LPTV convention, Hyatt Crystal City, Arlington, Va. Contact: Stewart Herbert, (703) 506-3270.

Nov. 6-9—*Canadian Association of Broadcasters/Western Association of Broadcast Engineers* joint convention and national trade show, Winnipeg Convention Centre, Winnipeg, Manitoba. Contact: Nathalie Samson, (613) 233-4035.

Nov. 7—*Broadcasting & Cable 1994 Hall of Fame dinner*. New York Marriott Marquis. Information: Steve Labunski, Circle Special Events, (212) 686-2200.

Nov. 30-Dec. 2—*Western Cable Show*, Anaheim Convention Center, Anaheim, Calif. Sponsored by *California Cable Television Association*. Contact: Mary Pittelli, (301) 206-5393.

DECEMBER

Dec. 1-3—*MIP Asia*, international film and program market for TV, cable, video and satellite. Hong Kong Convention and Exhibition Centre, Hong Kong. Contact: Barney Bernhard, (212) 689-4220.

JANUARY

Jan. 13—16th annual CableACE Awards (non-televised ceremony), Century Plaza Hotel, Los Angeles. Presented by *National Cable Television Association*. Contact: (202) 775-3629.

Jan. 15—16th annual CableACE Awards (televised ceremony), Wilmet Theatre, Los Angeles. Presented by *National Cable Television Association*. Contact: (202) 775-3629.

Jan. 23-26—32nd annual *National Association of Television Programming Executives (NATPE)* program conference and exhibition, Sands Expo Center, Las Vegas. Contact: (310) 453-4440.

Richard H. Askin Jr.

In its sixth season and viewed by 94% of American households and audiences in 50 countries, hit syndicated competition series *American Gladiators* may look like a cash cow, but Samuel Goldwyn Television President Dick Askin remembers when industry pundits laughed at the very idea of it.

"People thought the concept was silly, that the production quality of the pilot was poor—which it was—and the characters were ridiculous. Basically, they didn't feel it had a shot," says Askin, who put the project into development a week after joining the company as president.

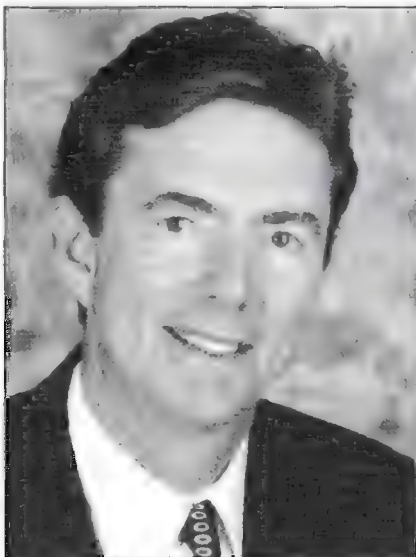
But Askin, convinced that there was gold in a program based on legitimate competition and outrageous characters, stuck to his guns. In 1988, he moved the production to a larger studio, secured new gladiators who were good athletes as well as good-looking, hired a new producer and director, and developed larger-than-life signature events. "We had belief in the pilot. That's why the stations were willing to take it on," Askin says.

Gladiators has transformed Samuel Goldwyn Television into a significant first-run player and has helped complete Askin's growth from a successful TV sales executive into a respected developer and syndicator of television programming.

Askin grew up on Long Island and attended Rutgers University. He won a scholarship toward a master's degree in communications from the University of Texas, Austin. He decided to go into entertainment, and an ability to sell made sales the obvious calling card.

Since he had joined ROTC in college in 1965, he was required to fulfill his military obligation just as the war in Vietnam heated up. But after finishing among the top cadets, he was given his choice of duty. Askin chose to remain stateside as a congressional liaison officer at Fort Ord, Calif.

After completing service in 1973, Askin decided to enter cable television. "At that [time, cable] had the kind of hype we're seeing today with the 500-channel universe. But I was 10 years too early," Askin says. After spending a year as an account executive at Cablerep Inc., which represent-



ed multiple system operators to advertising agencies, he was hired by WNBC-TV New York as an account executive. In 1975, he was promoted to a job selling spots for NBC's five O&O stations.

A year later Askin applied for the national sales manager post at KNBC-TV Los Angeles and was surprised to be selected over a number of more qualified candidates. When he informed his wife, he received a second surprise—they were expecting their first child.

In 1979 Askin was promoted to director of sales. Around that time, he began to realize that a revolution in syndication was under way. He was recruited by Fries Entertainment in 1985 to help launch the company's syndication operations.

At Fries, Askin rose from vice president to senior vice president and sold what still is the highest-grossing syndicated package of TV movies, Fries Frame One. It included telefilms *The Burning Bed*, *Bill and Adam*, and grossed \$20 mil-

lion. By the time he left in 1987, what had been a three-man operation had expanded to 20 employees, with Askin involved in the development and acquisition of properties that included late-night comedy *Off the Wall*, the *Born Famous* series of specials and the off-USA Network *Cover Story*.

"My rule was: If you're going to buy something, make sure you know how to market it," Askin says. "We didn't have shows that went to pilot that weren't produced. That maxim has carried over to Goldwyn."

Askin's success at Fries attracted executives of Samuel Goldwyn Co., a hybrid entertainment company best known for its highbrow movies. It had had little luck with syndicated product beyond marketing its classics library.

Customers say Askin's supportive manner helps sell his shows. "I've always found Dick to be delightful to deal with because of his easygoing demeanor and because he's very customer-oriented," says Kevin O'Brien, general manager of Fox affiliate KTVU San Francisco.

Askin now is trying to diversify Goldwyn's first-run efforts. Two weekly *Gladiators* spin-offs launched this fall: *Gladiators 2000*, a Children's Television Act-friendly version of *Gladiators*, and *Wild West Showdown*, a western-themed competition show. A feature film version of *Gladiators* is in the works for production by the company's feature-film arm in 1995-96. And in fall 1995, Goldwyn will introduce its first entry into the crowded action-hour arena, a new version of *Flipper*.

Askin also plans to forge an alliance with one or more station groups to help launch shows, and plans to develop products for cable. The company is syndicating HBO feature films under a three-year deal that began this year.

—DT

President, Samuel Goldwyn Television, Los Angeles; b. Feb. 11, 1947, Flushing, N.Y.; BA, Rutgers University, 1969; MA, University of Texas, 1971; MBA, Fordham University, 1976; sales representative, Procter & Gamble Distributing Corp., New York, 1969; first lieutenant/congressional liaison officer, Adjutant General Corps, U.S. Army, Fort Ord, Calif., 1971-73; account executive, Cablerep Inc., New York, 1973-74; account executive, WNBC-TV New York, 1974-75; account executive, NBC Television Stations, New York, 1975-76; national sales manager, KNBC-TV Los Angeles, 1976-79; director of sales, KNBC-TV, 1979-85; VP, domestic sales, Fries Entertainment, Los Angeles, 1985-86; senior VP, distribution, Fries Entertainment, 1986-87; current position since 1987; m. Carol Reilly, 1969; children: Jennifer, 17; Michael, 13.

Fates & Fortunes

BROADCAST TV

Appointments at New World Entertainment, Los Angeles: **Bruce Sallan**, president, television, The Lee Rich Co., there, named executive producer, drama, long-form and specials; **Karen Danaher-Dorr**, executive producer, Republic Pictures, there, joins as senior VP, motion pictures and miniseries.

Lori Crawford, director, creative affairs, DIC Entertainment, Burbank, Calif., named executive director.

Patrick Emory, anchor, KOVR(TV) Stockton, Calif., joins WTOG(TV) St. Petersburg, Fla., in same capacity.

Julie Robertson, manager, national promotions, The Dr Pepper/Seven-Up Co., Dallas, joins Turner Entertainment Marketing, Atlanta, as director, sales.

Lisa Schiffgens Davis, promotion associate/artist, WNIT-TV South Bend, Ind., joins WDCN(TV) Nashville as promotion director.

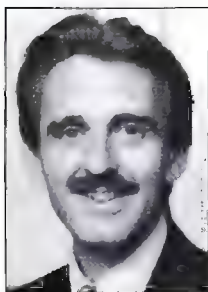


Landgraf Appointments at NBC Entertainment, Burbank, Calif.: **John Landgraf**, senior VP, Sarabande Productions, Los Angeles, joins as VP, prime time series; **Geoff Huntington**, manager, program research, and **Peggy Einnehmer**, manager, advertising and promotion research, named directors; **Tom O'Connor**, program research analyst, named program research administrator.

Appointments at KCBS-TV Los Angeles: **Roberto Yanez**, associate assignment editor, KCAL(TV) Los Angeles, joins as weekend day assignment editor; **Jane Shayne**, producer/promotion-publicity consultant, *Hard Copy*, joins as writer/producer.

Cheryl Rice, manager, marketing/promotion, wowk-TV Huntington, W.Va., joins WFSB(TV) Hartford, Conn., in same capacity.

Kathy Poss, director, Jefferson College Child Development Center and Lab School, Jefferson City, Miss., joins KETC(TV) St. Louis as coordinator, *Sesame Street* Preschool Educational Program.



Clott **Timothy Clott**, executive VP, video division, Paramount Pictures, Los Angeles, joins Lyrick Studios, Allen, Tex., as CEO. Appointments at WIVB-TV Buffalo: **Sue Serio**, weather anchor/feature reporter, WHY-Y-TV Wilmington, Del., joins as co-anchor, *Wake Up!*; **Ray Collins**, anchor, WEVU (TV) Naples, Fla., joins as co-host, *Wake Up!*



Edwards **Marion Edwards**, senior VP, Twentieth Century Fox International Television, Los Angeles, named executive VP. Appointments at WVUE(TV) New Orleans: **Jim Gallagher**, executive sports producer/anchor, named sports director; **Brian Greenwald**, meteorologist, WAOW-TV Wausau, Wis., joins in same capacity; **Charles Molineaux**, reporter anchor, WSVN(TV) Miami, joins as news reporter/anchor.

Amy Sommer, assistant, ICM International Creative Management, Los Angeles, joins Alexander Enright and Associates, Santa Monica, Calif., as director, development.

Alice Weston, reporter, WUAB(TV) Lorain, Ohio, joins WKYC-TV Cleveland as seniors reporter.

Chuck Bolkcom, director, marketing development, KXTV(TV) Sacramento, Calif., named LSM.

Laura Fried, director, promotion and marketing, *The Oprah Winfrey Show*, Chicago, joins *The Jerry Springer Show* there as director, creative services.

Kay Ingram, consultant/project director, KCTS-TV Seattle, named chief programming executive, KCTS-TV and WTVS(TV) Detroit (Lark International).

Appointments at KSEE(TV) Fresno, Calif.: **Shannon Adams**, director, promotions, Continental Cablevision, there, joins as director, sales promotions; **Doug Loos**, manager, production, KSFY-

TV Sioux Falls, S.D., joins in same capacity.

Alan Cohen, senior VP, marketing, NBC Television Network, New York, named executive VP.

RADIO

Appointments at Alliance Broadcasting, Walnut Creek, Calif.: **Jeanette Tully**, VP, Communications Equity Associates Inc., Tampa, Fla., joins as executive VP/CFO; **Tom Matheson**, VP/GM, WBBM-FM Chicago, joins KYCY-FM San Francisco in same capacity.

Chris Abate, assistant operations director, WNNJ-FM Newton, N.J., named director, operations.



Marion **Donald Marion**, VP/GM, KRQR (FM) San Francisco, joins WBBM-FM Chicago in same capacity. **David Bowling**, director, operations, WMXB(FM) Richmond, Va., joins The Park Lane Group, Menlo Park, Calif., as GM.

Appointments at Evergreen Media stations: **John Coulter**, sales manager, KKBT(FM) Los Angeles, named GSM, WTOP(AM) Washington; **Mark O'Brien**, director, sales, WTOP(AM) Washington, named GM, WASH-FM there.

Bob Dearborn, afternoon-drive host, WJJD(AM) Chicago, joins KKSJ(AM) Vancouver, Wash., as morning show personality.

Michael Schiefer, GM, WAQX-FM Manlius, N.Y., named VP, Pilot Companies, Syracuse, N.Y.

Dennis Clark, manager, production and music, *Rick Dees Weekly Top 40*, Los Angeles, joins Radio Express there as director, programming and production services.

Dee Levy, director, sales and marketing, CBS Americas, New York, joins MJJ Broadcasting there as sales manager, western region.

CABLE

Rod Perth, senior VP, late night/non-network programming, CBS Entertainment, New York, joins USA Net-

works there as president, USA Networks Entertainment and executive VP, programing.

Appointments at ESPN, Bristol, Conn.: **Reggie Thomas**, senior VP, operations and engineering, named senior VP, operations, engineering and new technology; **John Wildhack**, senior VP, remote production, named senior VP, programing; **David Zucker**, VP, programing, named senior VP/assistant GM, ESPN International.



Gillman

Appointments at Showtime Networks Inc., New York: **Bruce Gillman**, VP, human resources, Viacom Cable, there, joins as senior VP, human resources; **Aylesa Singley**, manager, national accounts, special markets, named director, regional marketing.

Appointments at MTV Latino, Miami: **Damaris Valero**, VP, advertising sales, MTV Latino, Miami, named VP, sales; **John Begert**, director, special projects, Group W Satellite Communications, New York, joins as director, marketing.



Longobardo

Vinnie Longobardo, executive producer (MTV Japan), MTV Networks, New York, named VP, programing and production, MTV Asia.

John Newton, consultant, Time Warner Cable Programming, Stamford, Conn., named senior VP.

Karin Silverstein, executive in charge of talent, *The Late Show with David Letterman*, New York, joins VH1 there as VP, talent and creative development.

Channing Dawson, director, communications, American HomeStyle Group, New York, joins Home & Garden Television Network, Knoxville, Tenn., as VP, new media.

Marion Lear Swaybill, independent producer, joins Non Fiction Films Inc., New York, as senior VP.

Dave Barber, manager, pay per view promotion, TCI Cablevision, Tulsa, Okla., joins Prevue Networks there as

manager, network creative.

Harold Gronenthal, manager, on-air promotions, PRISM, Bala Cynwyd, Pa., named director.

Bill Cologie, director, communications, Pennsylvania Cable Television Association, named president.

Michael DiPasquale, director, corporate finance, Rainbow Programming Holdings Inc., Woodbury, N.Y., named VP, finance.

ALLIED FIELDS

Pamela Adams Johnson, director, Start Schools Project, Iowa Public Television, Johnston, Ia., named director, educational telecommunications.

Al Binford, director, marketing and market development, AT&T, joins Bell Atlantic, Arlington, Va., as VP, corporate marketing.

Bob Garrison, GM, InterMedia Marketing Services, Tucson, Ariz., joins TV Connection Inc., Fort Worth, as publisher/president.

Janet Humphreys, partner, Kozyak, Tropin, Throckmorton and Humphreys, Miami, joins Knight-Ridder Inc. there as associate general counsel.

Lara Stein, sales administrator, Nelvana Communications Inc., Los Angeles, named manager, domestic licensing.

Appointments at ICT Group Inc., Langhorne, Pa.: **Kirk Layton** and **Annette Irwin**, both directors, sales, named VPs.

INTERNATIONAL



Rubinek

Appointments at WB International Television Distribution, Burbank, Calif.: **Marv Rubinek**, consultant, marketing/promotions, joins as director, international promotion; **Susan Kroll**, senior VP/GM,

The Cartoon Network and TNT, Europe, joins as senior VP, international channels, programing and operations; **Tim Horan**, senior territory manager, Italy, BBC Enterprises, London, joins as sales executive, Middle East and Africa.

Dianbo Xie, manager, *The China Journal*, New York, joins Fremantle Corp. there as VP, China sales.

Nassim Kochman, executive director, World Bank Group, Washington, joins WorldSpace Corp. there as senior VP, international affairs.

ADVERTISING

Appointments at Wunderman Cato Johnson, New York and Chicago: **Herb Levitt**, art supervisor, Ammirati & Puris, New York, joins as associate creative director; **Rob Albertson**, copywriter, named creative director.

Annie Meighan, marketing specialist, Holladay Corp., Washington, joins AbramsonEhrlichManes there as director, multifamily division.

Linda Fischer, associate media director, BBDO, Chicago, named VP.

DEATHS

Bill Houlihan, 71, weatherman, WEEK-TV Peoria, Ill., died of a heart attack Sept. 20 at Saint Francis Hospital in Peoria. Houlihan was one of the station's first employes when the station aired in 1953. His last weathercast with the station was Sept. 16. While working for WEEK Radio (now WXCL(AM)), the then-owners made the move into television. Prior to WEEK-TV, Houlihan worked for several radio stations, including WJBC(AM) Bloomington, WGIL(AM) Galesburg and WBYS(AM) Canton, all Illinois, and WSIV(AM) East Syracuse, N.Y. He is survived by his wife, Celeste, nine children, two stepchildren and 15 grandchildren.

Kevin Hayden Rorke, 45, executive VP, Time Warner Cable, died Sept. 21 after a long illness at Greenwich Hospital in Greenwich, Conn. Rorke joined American Television and Communication Corp., now part of Time Warner Cable, in 1977 as a trainee. In 1984 he was named executive VP. He is survived by his wife, Patricia, three daughters and his father, James.

Russell Rowell, 84, administrative law judge, Social Security Administration, died of cancer Sept. 25 at Georgetown University Hospital in Washington. Rowell's legal career began at the FCC when the commission was first established. He then joined the firm of Spearman & Roberson, which later became Fletcher, Heald, Rowell, Kenahan & Hildreth. Rowell retired in 1976. He is survived by his wife, Elizabeth, two daughters, two stepchildren, seven grandchildren and two brothers.

—Compiled by Denise Smith

Gannett Co. is purchasing CBS affiliate KTHV-TV Little Rock, Ark., from Arkansas Television Co. for a stock transaction of \$27 million. Gannett owned KARK-TV in Little Rock until 1983. The acquisition brings Gannett's total to 10 stations and 10% reach of U.S. households.

The merger of Blockbuster into Viacom was completed last week, after shareholders of both companies approved the deal. Viacom shareholders accounting for 95% of the voting stock said OK, while stockholders accounting for 58% of the voting Blockbuster shares voted in favor of the merger. Former Blockbuster chairman Wayne Huizenga was named vice chairman of Viacom and chairman of the Blockbuster Entertainment Group subsidiary. Steven Berrard, second in command of the pre-merger Blockbuster,

became president/CEO of the subsidiary. With a combined capitalization of \$26 billion, the merged company is "a single, incomparable, global media colossus," Viacom Chairman Sumner Redstone says.

Carlton Communications Plc. last week sold its ImMIX unit to Israel's Scitex Corp. Ltd. for \$21 million cash. Current management at ImMIX, the companies say, will remain unchanged. The acquisition, says Scitex's Yoav Chelouche, will give the producer of image-digitizing scanners, color workstations and other print publishing products a foothold in what it sees as a growing market for editing hardware. Although the company will function as a separate unit, says ImMIX President Randolph Hood, the new parent may be able to help with technological development.

New York State Attorney General G. Oliver Koppell is contacting more than 80 cable and wireless cable companies to ascertain their policies concerning rebates to customers for games not played during the baseball strike. The investigation follows Assemblyman Richard Brodsky's preliminary research which showed that, although Madison Square Garden Network and SportsChannel apparently are willing to make rebates to cable companies, the cable companies had not committed to pass those rebates to their subscribers.

"It's good news for broadcasters that the Senate cloture vote today failed and the campaign reform bill has been declared dead," said NAB President Eddie Fritts last Friday. Fritts said the legislation was "confusing" and that com-

Primestar moving to high-power DBS

TCI is looking to arm its Primestar direct-to-home satellite venture with a battery of new channels.

The company's Tempo DBS subsidiary last week said it had signed a pact with Advanced Communications Corp. to buy the company's 27 high-powered DBS frequencies at the 110 degrees west orbital slot. If the FCC approves the deal, Tempo says it will place two satellites at the orbital location and lease all of the transponders to Primestar. Primestar operates a medium-power service from the GE Americom Satcom K1 satellite, which is scheduled to reach its end of life in 1996.

The added frequencies, says Tempo President David Beddow, would enable Primestar to boost its channel capacity to "well in excess" of 200 channels. The company, owned by TCI, General Electric and five additional cable companies, now offers some 70 channels.

In addition to more channels, the new frequencies would give Primestar a boost from being a medium-power to a high-power service. The high-power transmission would allow the company to offer programming to 18-inch satellite dishes rather than the current 36-inch dish.

The company would not, however, offer its service through the hardware used to receive DIRECTV and

United States Satellite Broadcasting (USSB), Beddow says. Rather, Primestar would supply its own hardware through its dealers. Current Primestar subscribers would not need a new dish or integrated receiver/decoder (IRD), but would have to reposition their satellite dish, Beddow says.

His company already holds 11 DBS frequencies at the 119 degrees west slot, a position onlookers say is slightly inferior to the 110 slot for providing a satellite with a good look at the U.S. market. Tempo plans to keep those frequencies, but will not launch a satellite to the 119 degree spot until the new frequencies, at 110 degrees are occupied, Beddow says. Space Systems/Loral says its manufacturing contract with Tempo calls for in-orbit delivery of one DBS satellite in June 1996 and another in October of the same year.

But before the satellites can go to the 110 degree slot, the FCC must first approve the sale of the frequencies. The commission already has similar applications before it from EchoStar, which also wishes to purchase DBS frequencies. At issue, says one FCC official, is whether the commission will permit the transfer of construction permits for unbuilt facilities, such as the permits held by Advanced Communications.

—CM

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plying with the bill would have been a "nightmare." Broadcasters would have been required to give political candidates discounted airtime.

House Energy and Commerce Committee Chairman **John Dingell is disappointed with the Senate** for failing to pass telecommunications reform legislation this year, but he's not giving up. He says he'll reintroduce H.R. 3626, his telecommunications bill, early next year. H.R. 3626 passed the House in June.

CBS News has named **Andrew Heyward** the new executive producer of *The CBS Evening News with Dan Rather and Connie Chung*. The position also was upgraded: Heyward received VP stripes, a first for that job. Heyward, most recently executive producer, *Eye to Eye with Connie Chung*, replaces Erik Sorenson, who was named VP, development, CBS News. Sorenson will develop news programs for the network as well as for outside distribution outlets, including syndication and cable. In addition, **Tom Goodman**, CBS's director of press and publicity for news, was named VP, corporate communications, reporting to George Schweitzer, executive VP, marketing and communications.

Hallmark Entertainment will produce a four-hour miniseries for NBC based on the lives of seven women over five decades, for airing in 1995-96. Hallmark last week paid a six-figure sum for the life-story rights of the women. *The Dreamers* follows the women from the time they are 17-year-old Ohio teenagers coming of age during World War II.

NSS POCKETPIECE

(Nielsen's top ranked syndicated shows for the week ending Sept. 16. Numbers represent average audience/stations/% coverage.)

- | | |
|-------------------------------|-------------|
| 1. Wheel of Fortune | 12.7/225/98 |
| 2. Jeopardy! | 10.7/213/98 |
| 3. Oprah Winfrey Show | 8.2/233/97 |
| 4. Star Trek: Next Generation | 7.9/241/99 |
| 5. Entertainment Tonight | 7.6/174/94 |
| 6. Roseanne | 7.0/181/97 |
| 7. Hard Copy | 6.3/176/93 |
| 7. Inside Edition | 6.3/170/93 |
| 9. Wheel of Fortune—wknd | 6.0/174/75 |
| 10. Married...With Children | 5.6/174/92 |
| 11. Baywatch | 5.5/202/95 |
| 11. Family Matters | 5.5/181/93 |
| 11. Star Trek: DS9 | 5.5/234/99 |
| 14. Cops | 5.2/177/93 |
| 14. A Current Affair | 5.2/168/92 |

Second thoughts on caps

FCC efforts to revise its TV ownership rules may meet with stiff resistance from some broadcasters. Some network affiliates continue to voice serious reservations. Recent affiliation switches and ownership changes have only added to an "undercurrent of suspicion" and a "reluctance" to support any changes, says Phil Jones, president of Meredith Broadcasting and vice chairman of the NAB TV board. The TV board voted last June in favor of raising the national ownership cap, but Jones says he's opposed: "At this point I don't see any reason to lift them." That same sense of distrust also was expressed by Jim Waterbury of KWWL(TV) Waterloo, Iowa, chairman of the NBC affiliate board. "There is a real concern about what business the networks are going to be in. Are they going to be in the network business or the cable business? I think there is also a concern that the networks would like the rules relaxed to make it easier to sell all or part of the business," says Waterbury. —KM

WASHINGTON

D.C. snag

The nascent WB Television Network's attempts to lock up top-market affiliates appear to have hit a snag in Washington. "They walked away, and they have nowhere else to go," says Michael Nurse, VP/GM of Jasas Corp.'s WFTY-TV. Nurse says he told WB officials six weeks ago that the station would not accept WB's standard reverse-compensation deal, under which WFTY-TV would share its profits as an affiliate with the network.

Pressler watch

Larry Pressler (R-S.D.) will replace John Danforth of Missouri as the ranking Republican on the Commerce Committee next year. Ted Stevens of Alaska has indicated he won't challenge Pressler for the post. Pressler's reputation as "unpredictable" has telecommunications lobbyists at a loss for words when describing his regulatory philosophy. "He's a wildcard," says one lobbyist. If the Senate falls under Republican control, Pressler is in line to chair the Commerce Committee.

TV tune-out?

The people who warned you against the fat in Chinese food and movie theater popcorn now are targeting TV. The Washington-based Center for Science in the Public Interest is planning a national turn-off-the-TV week or day next spring to draw attention to the harmful effects of the medium, according to Executive Director Michael Jacobson. Will

Americans give up TV, even for a day? "Fat chance," said an NAB spokeswoman.

NEW YORK

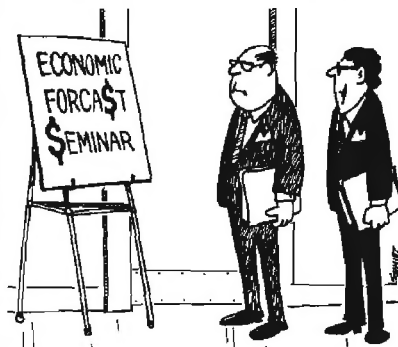
New days in court

New Line Television will announce an agreement this week to expand its syndicated weekly first-run half-hour show, *Court TV*, to a strip for fall 1995.

LOS ANGELES

More fun?

America's Funniest People, the *America's Funniest Home Videos* spin-off canceled last year, may get a reprieve. Producer Vin DiBona says ABC is considering an order for midseason use, once again as a companion to *Home Videos* at 7:30 p.m. "Let's just say Ted Harbert told me not to burn the set yet," DiBona said last week. However, Brian McAndrews, VP, current series programs, at ABC, said there were no "active discussions" about bringing the show back at this time.



Drawn for BROADCASTING & CABLE by Jack Schmidt: "He's very optimistic about this industry."

Decision whose time has come

The last thing this industry needs is another inquiry into the prime time access rule. The subject has been examined informally by one FCC after another in recent years, each coming closer to the conclusion that it's time to revise or retire this last vestige (after fin-syn) of rampant program regulation.

Nevertheless, Chairman Edward Markey of the House Telecommunications Subcommittee and Jack Fields, the ranking Republican member, have advised the FCC to take the NOI route, instead of the Notice of Proposed Rulemaking route, in its latest examination of PTAR. Clearly a delaying tactic that may be credited to the Association of Independent TV Stations, to which PTAR is a last resort.

It's time to get on with it. Chairman Markey in his letter to Reed Hundt rightly notes "profound changes" in the relationships among studios, networks and ultimately licensees, as well as "dramatic shifts" in affiliate network relationships and proposals for fifth and sixth networks. But the right response to all this change is not to hold on to two-decades-old regulations but to level the marketplace for all players.

Our own sentiments are clearly for repeal. PTAR was from the beginning an abomination on the First Amendment, with the federal government decreeing what programming could be telecast by whom in given time periods. But in the television of its time, it worked. Not to increase the quality of the medium, as Westinghouse's late Don McGannon had lobbied so effectively for, but to make money for virtually everyone in sight, including this magazine. The 1994 marketplace tells us that PTAR isn't working universally any longer. It's become a refuge for a diminishing few.

(Our advocacy of reform does not underestimate the opposition to it, primarily from INTV, Fox affiliates, Viacom, King World and the Media Access Project. Those for reform include Fox itself, alongside the CBS and NBC networks and the ABC, CBS and NBC affiliate organizations, plus First Media and Disney [the original petitioners] and Burnham Broadcast Group, Hubbard Broadcasting, Providence Journal and Scripps Howard.)

Chairman Markey calls the record insufficient to draw any conclusions. The truth is, the record has been done to death. But PTAR has been so hot a political potato that every FCC for the last 10 years has shied away from its reconsideration. To the Hundt FCC, dedicated to competition, we say, vote it up or down. Or repeal in whole or in part. But deal with it, don't dodge it.

The four-network share

The start of the new season gives us the opportunity to say we think it's time to drop the old three-network share figure traditionally used to gauge the health of broadcast networks. Its exclusion of Fox except as a sort of asterisked Roger Maris of the network programming lineup provides an incomplete picture of the broadcast universe. Nielsen reports Fox side by side with the other three in its weekly rankings, and Fox has been known to beat one of the other networks on a night or two, suggesting it might be time to christen the Big Four (particularly since the "little" five and six may soon be added).

With that new charter, we can report that for the first week, the four-network share was a 72, down 3 share points from last year's debut week 75. (For those still wedded to the Big Three model, it was a 60 share, down 3 share points from last year's 63.) Either way you look at it, the drop could be cause for concern if the number is a trend rather than a hiccup.

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